

CARMINA SACRA;
OR
NORTHERN COLLECTION
OF
CHURCH MUSIC.

FAIRHAVEN, (VT.)
Published by Colton, Warren, & Sproat.

PRINTED BY SMITH & SHUTE, POWLTNEY, (VT.)

1823.

Flanders Ballads

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1823

District of Vermont, To wit;

BE IT REMEMBERED, That on the eleventh day of June, in the forty-seventh year of the Independence of the United States of America, COLTON, WARREN, & SPROAT, of the said District, have deposited in this office the title of a book, the right whereof they claim as proprietors, in the words following, to wit:—

“Carmina Sacra ; or, Northern Collection of Church Musick.”

In conformity to the Act of the Congress of the United States, entitled, “An Act for the encouragement of learning, by securing the copies of maps, charts, and books, to the authors and proprietors of such copies, during the times therein mentioned.”

JESSE GOVE,

Clerk of the District of Vermont.

A true copy of record, examined and sealed by

J. GOVE, *Clerk.*

ADVERTISEMENT.

IN presenting to the publick the following collection of church musick, the publishers deem it proper to state, briefly, the reasons for undertaking a work of this kind, and the motives by which they have been actuated.

There is, at present, throughout the country, a great and increasing demand for singing books. Publick feeling is aroused to the importance of sacred musick, and for a few years past, the science itself has received an unaccustomed share of attention. Commensurate with this attention, has been the anxiety to obtain *good* musick ; so that those publications of light, frivolous, faging tunes, which have heretofore been in use, are giving way for those of more standard merit.

The books, which are now most esteemed, are the Bridgewater Collection, published at Boston, (Mass.) and Musica Sacra, published at Utica, (N. Y.) These works are, *deservedly*, popular. The former, indeed, may be entitled to the credit of having began the work of improvement.* But the distance at which those works are published, renders it, oftentimes, impossible to obtain a sufficient number of copies for use. Each edition, also, varying from all preceding, subjects our choirs either to much inconvenience and perplexity, in using different editions together, or to the expense of buying new books, whenever additional supplies are wanted.

The publishers have no wish to discountenance the improvements which have, of late, been made in the harmony of those tunes, the melodies of which have been tested by centuries. The publick are sufficiently acquainted with the fact, that those tunes were originally composed in simple melodies, and that they were first harmonized by composers, who, by no means, held the most distinguished rank in Europe ; while the attention of the most eminent authors was given, principally, to cathedral musick. But publick sentiment has very materially changed within a few years, and plain psalmody now occupies a more distinguished place than it ever has before. Of course the attention of some of the most eminent European masters has been given to harmonizing anew the old approved airs.

* Vide first edition, published in 1804.

Nor is there any doubt but that these new harmonies are much more consistent with musical grammar, than the old, and much better calculated to produce devotional feelings. Although it is possible, and perhaps probable, that some of the harmonies in the present work are not equal, in point of real merit, to some that might have been arranged; yet, it is believed that they are free from grammatical errors, and such as will gratify the refined taste of the accomplished musician, and at the same time, by their simplicity, be able to be read and understood by those of common attainments in the science. The publishers, therefore, guaranty, that although some few tunes may be omitted to make room for those of superior merit, all future editions, should sufficient encouragement be given to authorize any, shall be printed to correspond as nearly as possible with the present. That is, that the harmonies of the tunes, now published, are not, hereafter, to be altered; but books of different editions may be used together, without the least inconvenience. In saying this, the publishers do not obligate themselves *never* to make any alteration in their work, let publick opinion and the progress of musical science be what they may; but they believe that the tunes, as well as the harmonies, are such as will need no alteration, at least for many years.

The anthems, accompanying this collection, are selected from the best authors; and though some of them cannot have their full effect, without an instrumental accompaniment, yet most of them can be well performed by voices only. In this species of musick, it is most usual to place the treble at top, but in this work the treble is uniformly placed next the base.

A few chants are also added, at the close; so that the publishers feel a confidence in believing that their work will prove as beneficial for any choir of singers, as any other which has heretofore been published.

The publishers think themselves happy in having contracted with Mr. C. J. Warren, to prefix to their work his "Introduction to the Art of Singing;" which, by simplifying the manner of instruction, unfolds many of the fundamental principles of musical science, and at the same time reduces them to the capacity of a young student. It is hoped that the additional quantity to be learned, will not prove a discouragement to students, but will operate as an excitement to greater diligence, and interest their feelings in this delightful science. Objections may be made to so large a body of rudiments accompanying a collection of musick, but it is the only way in which a sufficient knowledge of the science can be diffused through the community. For in our present state of society, schools, particularly designed for instruction in the principles of musick, will not, nor indeed can they consistently, be established. Singing schools, then, are the only medium through which this knowledge may be communicated.

The candid criticism of scientific musicians is solicited; and if any improvements can be made, not inconsistent with the principles here avowed, they will be cheerfully adopted, and all favours will be gratefully received.

THE PUBLISHERS.

SACRED MUSICK MADE EASY;

OR,

An Introduction to the Art of Singing.

BY CHARLES J. WARREN.

Musica magis cognita est, melius aestimabitur.

PRINTED BY SMITH & SHUTE, POULTNEY, (VT.)

1823.

District of Vermont, To wit ;

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“Sacred Musick made easy ; or, an Introduction to the Art of Singing. By CHARLES J. WARREN. Musica magis cognita est, melius aestimabitur.”

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JESSE GOVE,
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PREFACE.

THAT the systems of rudiments, which have accompanied most of the musical works lately published in this country, have been very defective, is a fact, which has been lamented by many teachers, and others, who have felt an interest in the prosperity of this part of divine worship. What has been published, has been, generally, correct; but it has consisted, principally, of explanation of the several characters used in musick, and of the different kinds of time; while the necessary directions for performance, by far the most important part, have been almost wholly neglected. It is not thought that this neglect has been occasioned by any want of knowledge in the compilers of these rudiments; but, as it has not been customary, so it has not been thought expedient to add much on the manner of performance, but merely to explain the notes and characters used.

The writer feels no disposition to depreciate the merit of the compilations of rudiments of musick, with which he has met in some late publications. He only thinks that they have not been sufficiently extensive, to give the student clear ideas of the science. At the same time that this deficiency has been lamented, it has been believed that the works of Kollmann, Callcott, and other European authors, although excellent of their kind, yet, being designed chiefly to give directions for the composition of musick, were quite too voluminous, and not of the right kind for the benefit of the publick.

Under these considerations, an attempt has been made, in the following pages, not only to explain the characters used in musick, but also to present to view a general system of Modulation, together with some directions for performance. How far success has attended these exertions, the publick must judge.

It is earnestly hoped, that those teachers, who may adopt this system of instruction, will impress upon students the necessity of persevering attention, until they can answer, in their own language, the questions here asked. The value of this method of adapting questions to elementary works, has been sufficiently tested, and needs no recommendation.

The writer would not presume that this work is free from errors ; but, with all its imperfections, it is submitted to the publick. He has felt for a long time, that while much exertion has been made to circulate good musick, too little attention has been given to illustrating the principles on which musick is founded. Much remains yet to be done, before musick will attain that station to which it is justly entitled, and which it probably possessed in the reign of those pious kings of Israel, David and Solomon.

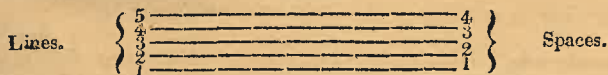
If this work should prove instrumental in rendering this delightful, though long neglected science any more intelligible to one student, or if it should excite, in teachers of musick, a spirit of inquiry, and induce other and abler pens, to do the subject justice, the writer will feel satisfied that he has not laboured in vain, nor spent his strength for nought.

Introduction to the Art of Singing.

SECTION I.

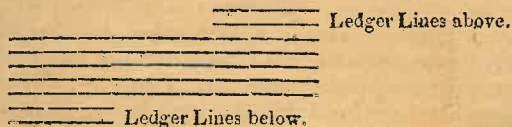
MUSICK is written upon five parallel lines, and in the intermediate spaces ; which lines and spaces are called a Staff.

Example.



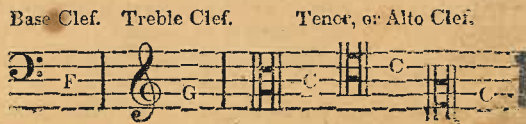
Each line and space is a degree, hence the staff contains nine degrees. When more than nine degrees are wanted, the spaces above and below the staff are used ; and when still more degrees are necessary, short lines are added, called Ledger Lines.

Example.



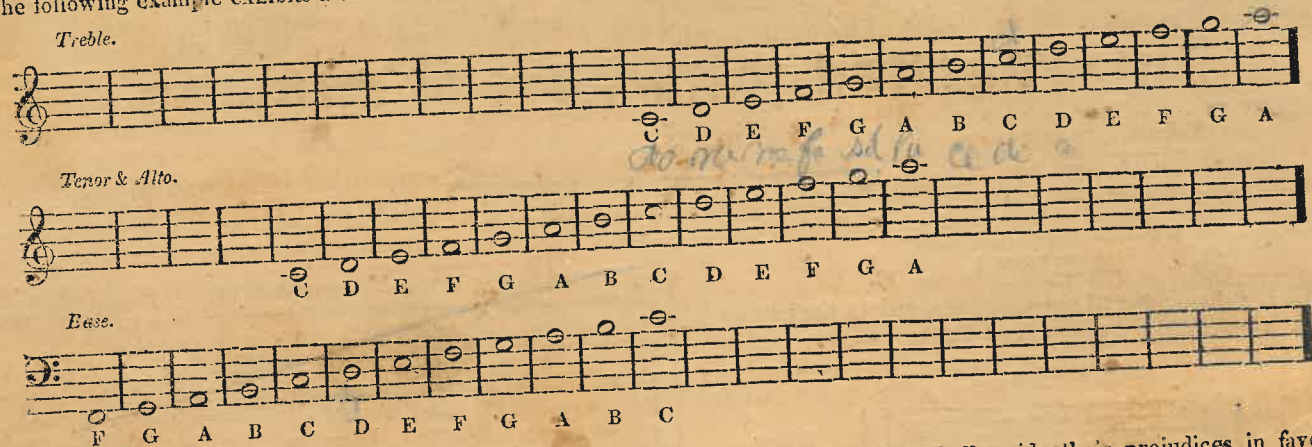
The seven first letters of the alphabet are applied to the degrees, and their situation on the staff is determined by a character, placed at the beginning, called a Clef. There are two clefs in modern use, viz. the Base or F Clef, and the Treble or G Clef. The Base Clef always denotes F, and, being placed on the fourth line, determines that line to be F. The Treble Clef always denotes G, and, being placed on the second line, determines that line to be G. There was another Clef formerly used for the Tenor and Alto, called the C Clef, and was removable, at pleasure, to either line of the Staff ; but this Clef has of late been omitted, and the G Clef has, though improperly, been used for the Tenor and Alto. No inconvenience, however, arises from this use of the G Clef, bearing in mind, that, when used for Tenor or Alto, it signifies G, an octave, or eight notes, lower than when used in its proper place, viz. for the Treble.

Example.



INTRODUCTION TO THE ART OF SINGING

The following example exhibits a view of the Clefs in modern use, with their relative situation ;—



By this example it will be seen that **C**, in the second space in the Bass, has the same sound, or tone, as **C** on the first ledger line below in the Tenor and Alto ; and that **C** on the first ledger line above in the Bass, **C** in the third space in the Tenor and Alto, and **C** on the first ledger line below in the Treble, have the same sound.

In arranging the voices to the several parts, pains should be taken to accommodate to them, those voices which are best adapted. The Bass should be sung by the lowest voices of men, the Tenor by the middle, and the Alto or Counter by the highest voices of men. The Treble, which is the Air, or leading part, should always be performed by female voices, whenever female voices are in the choir.

Many objections have been, and probably will continue to be made to this arrangement of the parts, but it is confidently believed, that

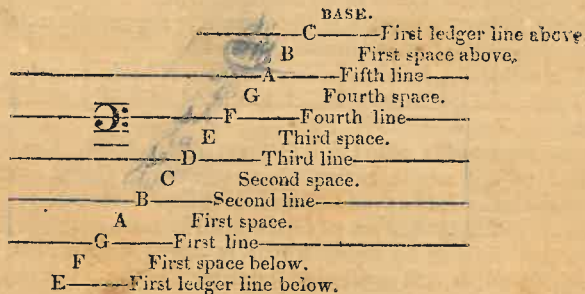
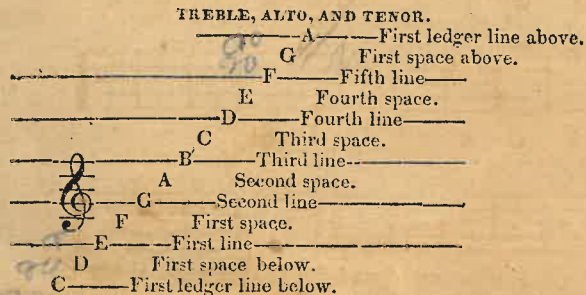
if people would lay wholly aside their prejudices in favour of the old way, and patiently practise this arrangement, but one season, they would be satisfied of its propriety. Upon those who are determined to pursue their own way, because it is that which they have long practised, and which seems most pleasing to them, arguments, however weighty, will have no effect ; but to those who are willing to be governed by reason and weight of evidence, it is sufficient to say, that to have the female voices sing the Air, was the design of those who composed our best musick, that with a particular reference to this, the tunes were harmonized, that this was unquestionably the practice when the authors were living, and this is now the practice in all those places in this country, where the greatest attention has been paid to cultivating the science of musick. So much

would not have been said on this subject, had it not been deemed of considerable importance.

It is indispensably necessary that the situation of the letters on the

Staff should be perfectly known; it is therefore recommended to the student, to commit to memory, faithfully, the following

GAMUT.



The sensation of sound in the mind is produced by undulations of the air, falling upon the drum of the ear; and these undulations are occasioned by certain vibrations of different objects. The gravity or acuteness of any sound is in proportion to the frequency of the vibrations, producing these undulations; for instance, the vibrations of the lower string of a viol, are much less frequent, and much longer than those of the highest string, and hence it arises that the sound produced from the latter is more acute than that from the former. If the undulations produced from two or more strings fall upon the ear in regular periods of time, although the sounds are not equally grave, yet the union of them will be concordant to the ear, or in other words, will produce a pleasing sensation in the mind; but if the undulations fall irregularly on the ear, they will be discordant, or produce an unpleasant sensation in the mind. It has been thought,

that to produce what, in musick, is termed an Octave, one string must vibrate twice, while the other vibrates once. Whether this can be mathematically demonstrated, is, perhaps, not yet determined; but this is certain, that from any given sound there is a degree of acuteness, which, if sounded at the same time of the given sound, agrees with it so perfectly that musicians have generally considered them as one and the same sound. The interval between these sounds is called an Octave, and is divided into seven different sounds, bearing distinct names according to their relative situation.

The first is called the Tonic or Key note, because it is the most important tone, and that on which the whole melody is founded.

The second is called the Supertonic, from its being the next above the Tonic.

The third is called the *Mediante*, it being the middle note between the Tonic and the Dominante.

The fourth is called the *Subdominante*, because it is the fifth from the Tonic descending.

The fifth is called the *Dominante*, from its importance in the scale, and its immediate connexion with the Tonic. In a perfect cadence in the Base, it requires the Tonic to be heard after it.

The sixth is called the *Submediante*, because it is the middle note between the Tonic and the *Subdominante* descending.

The seventh is called the *Leading note*; because it leads so naturally into the Tonic, and on hearing which the mind naturally anticipates the Tonic.

The first being repeated is called the *Octave*, although this name is usually applied to the whole series taken together. Could any voice or instrument be able to sound an hundred different sounds, yet there would be a regular succession of Octaves all harmonizing perfectly together. In singing by note, which is called *Solmization*, the syllables *mi, fa, sol, la*, are applied to the sounds in the following order;

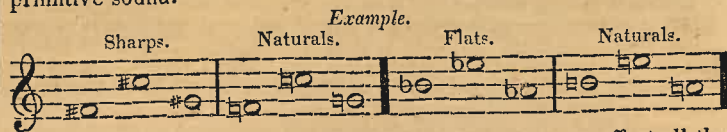
1, 2, 3, 4, 5, 6, 7, 8.
fa, sol, la, fa, sol, la, mi, fa.
C, D, E, F, G, A, B, C.

Between *la* and *fa*, and *mi* and *fa*, are but semi or half tones, and these are found in the natural scale, that is, when no notes are raised by Sharps, nor depressed by Flats, between *E* and *F*, and *B* and *C*.

A Sharp raises the note before which it is placed half a tone.

A Flat depresses the note before which it is placed half a tone.

A Natural restores a note previously made flat or sharp, to its primitive sound.



Sharps, or Flats, placed at the beginning of a tune, affect all the notes on those letters through the tune. When placed in this situation they regulate the position of the *mi*, and are called the *Signature*. When no Flats or Sharps are at the beginning of a tune, it is a *Signature* of the natural key, and *mi* is in *B*; but

If <i>B</i> be flat, <i>mi</i> is in	<i>E</i>	If <i>F</i> be sharp, <i>mi</i> is in	<i>F#</i>
If <i>B</i> and <i>E</i> be flat, <i>mi</i> is in	<i>A</i>	If <i>F</i> and <i>C</i> be sharp, <i>mi</i> is in	<i>C#</i>
If <i>B, E</i> , and <i>A</i> , be flat, <i>mi</i> is in	<i>D</i>	If <i>F, C</i> , & <i>G</i> be sharp, <i>mi</i> is in	<i>G#</i>
If <i>B, E, A</i> , & <i>D</i> be flat, <i>mi</i> is in	<i>G</i>	If <i>F, C, G</i> , & <i>D</i> be sharp, <i>mi</i> is in	<i>D#</i>

Having by the above rule found the *mi*, the notes above are *fa, sol, la, fa, sol, la*, and below are *la, sol, fa, la, sol, fa*, then the *mi* returns again, ascending or descending.

Sharps, Flats, or Naturals, occurring in the course of a tune, are termed *incidentals*. They have, strictly speaking, no influence, except on the notes before which they are placed, but it has been found most convenient to give any incidental influence over all the notes occurring on the same letter, through the measure; and when the last note in any measure is affected by an incidental, and the next measure commences on the same letter, the effect is sometimes continued through that measure also.

Example of the proper and customary influence of an incidental sharp.



Questions to Section I.

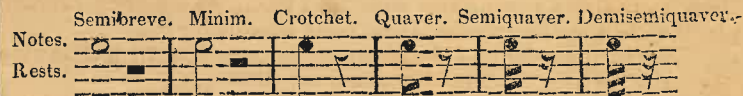
1. How is Musick written? 2. How many degrees does the Staff contain? 3. What method is pursued when more degrees are necessary? 4. How many letters are applied to the degrees? 5. How is their situation on the Staff determined? 6. How many Clefs are in modern use? 7. What are they called? 8. Describe the Base Clef. 9. Describe the Treble Clef. 10. What Clef was in ancient use? 11. What is used in its place? 12. How is the inconvenience of omitting the C Clef avoided? 13. What do you learn from a view of the Clefs in modern use? 14. How should the voices be arranged to the several parts? 15. Are there not some objections to this arrangement? 16. What arguments can you adduce in favour of it? 17. Repeat the Gamut. 18. How is the sensation of sound produced in the mind? 19. How is the gravity, or acuteness of any sound? 20. Give an instance exemplifying this. 21. When will the union of two or more sounds be concordant? 22. When discordant? 23. How must two strings vibrate to produce an Octave? 24. Can this be mathematically demonstrated? 25. What particular circumstance is certain respecting this? 26. How is the Octave divided? 27. Has each sound an appropriate name? 28. What is the name of the first, and why so called? 29. What is the second, and why? 30. What is the third, and why? 31. What is the fourth, and why? 32. What is the fifth, and why? 33. What is the sixth, and why? 34. What is the seventh, and why? 35. What is the Octave? 36. What is Solmization? 37. How are the syllables applied to the sounds? 38. How many of the intervals are semitones? 39. Where are they found? 40. What is the use of a Sharp? 41. What is the use of a Flat? 42. What is the use of a Natural? 43. What influence have Sharps or Flats, placed at the beginning of a tune? 44. What is the Signature? 45. What is the rule for finding the mi? 46. What are termed Incidentals? 47. What influence have Incidentals properly? 48. What influence has custom given them?

SECTION II.

Notes are the representatives of musical sounds. Rests are marks of silence. There are six kinds of notes in common use, viz. Semibreve, Minim, Crotchet, Quaver, Semiquaver, and Demisemiquaver.

To each of these there is a Rest which directs the performer to remain silent, as long as to sound the note, to which it belongs.

A knowledge of the form of the notes and rests is very necessary, and is easily obtained from the following

Example.

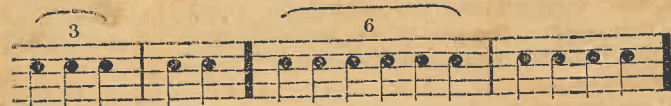
One Semibreve is sounded as long as two Minims, or four Crotchets, or eight Quavers, or sixteen Semiquavers, or thirty-two Demisemiquavers; consequently one Minim is as long as two Crotchets, one Crotchet, as two Quavers, &c. Although the rests are just equal in duration to their corresponding notes, yet a Semibreve rest is used to fill a measure in all the movements of time. When it extends to two lines and fills a space, it is equal in duration to two measures, and when it extends to three lines and fills two spaces, it equals four measures.

A Point of Addition after a note, adds to it half its original length. Thus a pointed Semibreve is equal to three Minims, a pointed Minim, to three Crotchets, &c.

Example.

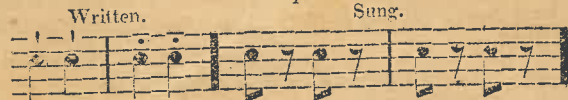
The figure 3 placed over or under three notes, reduces them to the time of two of the same kind without the figure. The figure 6 is sometimes placed over six notes, and reduces them to the time of four of the same kind without the figure.

Example.



Staccato Marks require the notes over or under which they are placed to be sung in a distinct, emphatical manner. When dots are used instead of marks, the performance should be soft and distinct.

Example.



The Hold directs the sound of the note over or under which it is placed, to be continued longer than its usual length.

Example.



Appoggiaturas are small notes which have no time of themselves, but borrow as much duration as they represent, from the notes which immediately follow them. When the principal note is followed by a point of addition, the Appoggiatura takes the whole time of the principal note, and that takes the time of the point only. It always occurs on an accented part of the measure.

Example.



Performed.



Appoggiaturas sometimes borrow their time from the notes which immediately precede them; they are then called After Notes, and always occur on the unaccented part of the measure.

Example.

Written.

Performed.



The Repeat shews what part of a tune is to be sung twice, and is placed at the beginning and end of the strain to be repeated.

Choice Notes direct that either or both may be sung.

The Trill directs that the note over which it is placed may be shaken.

The Slur is drawn over or under those notes which are sung to one syllable: Quavers, and shorter notes, sung to one syllable, are connected together by the hooks on their stems.

Syncopation is when a note begins on the weak and ends on the strong part of the measure.

The Crescendo signifies a gradual increase of sound.

The Diminuendo signifies a gradual decrease of sound.

The Swell is a union of the Crescendo with the Diminuendo.

The Bar divides the tune into equal parts, according to the measure.

The Double Bar shows the end of a line of poetry, or of a strain of music.

The Brace connects those parts which move together.



Questions to Section II.

1. What are Notes? 2. What are Rests? 3. How many kinds of notes are there in common use? 4. Name them. 5. What is their comparative length? 6. What rest fills a measure in all the movements of time? How does it fill more than one measure? 7. What is the use of a Point of Addition? 8. What effect have the figures 3 and 6? 9. Of what use are Staccato Marks and Dots? 10. What is the use of the Hold? 11. What are Appoggiaturas? 12. How much time has the Appoggiatura when the principal note is followed by a point of addition? 13. What are After Notes? 14. What is the use of a Repeat? 15. What are Choice Notes? 16. What effect has the Trill? 17. What is the use of a Slur? 18. How are Quavers and shorter notes connected? 19. What is Syncopation? 20. What is the Crescendo? 21. What is the Diminuendo? 22. What is the Swell? 23. What is the use of the Bar? 24. What is the use of the Double Bar? 25. What is the use of the Brace?

SECTION III.

Every movement of any piece of musick is divided, by the single bar, into equal portions of time, called Measures. The note which

completely fills the measure, in any movement of time, is called the Measure Note. There are three kinds of time, Common, Triple, and Compound. Common Time admits of three different movements, Triple Time has three, and Compound Time two different movements, in common use. The characters used to designate these several movements are the semicircle C , representing a Semibreve for the Measure Note, and figures, representing fractional parts of a Semibreve.

The first movement of Common Time is designated by the semicircle. It has a Semibreve for the Measure Note, and a Crotchet for the Beat Note. It has four beats in a measure, accented on the first and third.

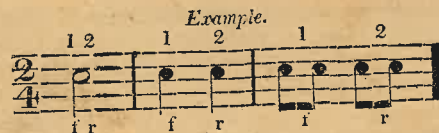


The figures show the number of the beat, and the letters show what are performed with a falling, and what with a rising hand.

The second is designated by the semicircle, with a bar drawn through it. It has a Semibreve for a measure note, but having only two beats in a measure, has, consequently, a Minim for the beat note, and is accented on the first part of the measure.



The third is designated by the figures $\frac{2}{4}$. It has a Minim for the measure note, and a Crotchet for the beat note, and is beat and accented as the second.



The first movement of Triple Time is designated by the figures $\frac{3}{2}$. It has a pointed Semibreve for the measure note, and a Minim for the beat note. It has three beats in a measure, accented principally on the first, and faintly on the third.



The second is designated by the figures $\frac{3}{4}$. It has a pointed Minim for the measure note, and a Crotchet for the beat note. It is beat and accented as the first.



The third is designated by the figures $\frac{3}{8}$. It has a pointed Crotchet for the measure note, and a Quaver for the beat note. It is beat and accented as the first and second.



The first movement of Compound Time is designated by the figures $\frac{6}{4}$. It has a pointed Semibreve for the measure note, and a pointed Minim for the beat note. It has two beats in a measure, each divided into three equal parts. The accent falls on the first and fourth parts of the measure.



The second is designated by the figures $\frac{6}{8}$. It has a pointed Minim for the measure note, and a pointed Crotchet for the beat note. It is beat and accented like the first.



There are other movements of time, as $\frac{9}{8}$, $\frac{9}{16}$, $\frac{12}{4}$, $\frac{12}{8}$, &c. used chiefly in instrumental compositions.

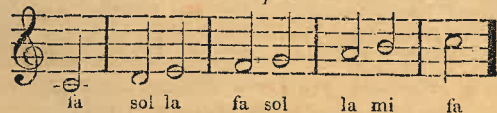
It is of the greatest importance that those learning to sing, should be taught to beat time, as no one can tell whether a piece of music is performed right or not, unless he can regulate the time by the beat. The beat also governs the position of the accent, without which, no piece of music can be performed, so as to produce the intended effect. In all the movements of common and compound time, the hand rises and falls alternately; but in triple time there are two beats down and one up. The hand always falls in the first and rises in the last part of the measure.

Questions to Section III.

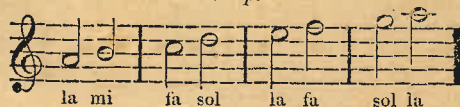
1. How is musick divided as to time? 2. What is the Measure Note? 3. How many kinds of Time are there? 4. How many different movements of time are there in common use? 5. What are the characters used to designate the several movements of time? 6. Describe the first movement of Common Time. 7. Describe the second. 8. Describe the third. 9. Describe the first movement of Triple Time. 10. Describe the second. 11. Describe the third. 12. Describe the first movement of Compound Time. 13. Describe the second. 14. What other movements of time are there? 15. Why is it necessary that the learner should be taught to beat time? 16. How does the hand move, in beating the different kinds of time? 17. In what parts of the measure does the hand rise and fall, uniformly?

SECTION IV.

The Diatonic Scale is the natural series of the seven sounds which compose the octave. Five of the intervals between the sounds are whole tones, and two, semitones. Much depends on the right situation of the semitones, which varies according to the Mode. There are two Modes, Major and Minor. In the Major Mode, the semitones are found, ascending from the Tonic, between the third and fourth, and the seventh and eighth. The only natural series in this mode is that which commences with C.

Example.

In the Minor Mode the semitones are found between the second and third, and the fifth and sixth. The only natural series of this mode, is that which commences with A.

Example.

In the Minor Mode, the ascending and descending scales differ. In the ascending scale the seventh is raised a semitone, in order that it may become the proper leading note to the Octave. This leaves the interval between the sixth and seventh, a tone and a half; but as the Octave consists of tones and semitones, the sixth is also sharpened. In descending these notes are made natural.

Example.

It will be observed that the names, as well as the sound, of the sixth and seventh, are changed in ascending; for from la to fa is but half a tone, whereas from E to F# is a whole tone. Although possible to the proficient, yet it is very difficult for the learner, having once associated the idea of half a tone from la to fa, to make a whole tone between them; but calling the sixth or F# mi, the whole difficulty is obviated. It also being imprinted on the mind, that the distance from sol to la is a whole tone, this interval is with difficulty made a semitone. In all cases therefore where a sharp is inserted on a note otherwise called sol, that note is called si, this syllable being also much more congenial to the sound than sol.

The last note in the base of any tune, is always the Tonic, and if the tune be composed in the Major Mode, it will be the next above mi, if in the Minor Mode, it will be the next below mi.

The scale contains fourteen intervals, bearing distinct names, according to the number of degrees contained, viz. Unison, Minor Second, Major Second, Minor Third, Major Third, Perfect Fourth, Sharp Fourth, Flat Fifth, Perfect Fifth, Minor Sixth, Major Sixth, Minor Seventh, Major Seventh, Octave.

Example.

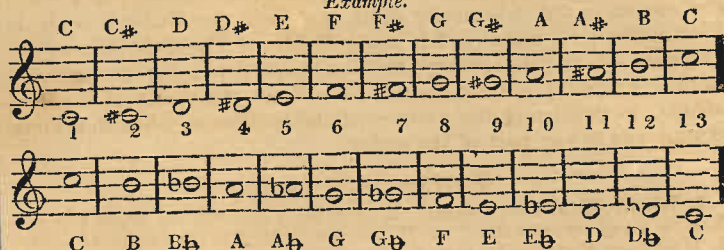


As the scale contains but twelve semitones, although by counting the first and the last, which are, in effect, one and the same, it has thirteen sounds, so the Octave contains but twelve intervals. Because Unison cannot properly be called an interval, although it is always considered as such, when employed in harmony; and the Sharp Fourth and Flat Fifth, though necessarily distinguished in harmony, are performed on keyed instruments with the same keys, and make but one interval.

The Diatonic intervals are either consonant or dissonant. The Octave, Fifth, Fourth, Thirds, and Sixths, being pleasing to the ear, are called consonant, but the Seconds, Sevenths, and Sharp Fourth, being less pleasing, are called dissonant.

By a division of the Diatonic scale, ascending by sharps, or descending by flats, a scale is formed consisting of semitones only, called the Chromatic scale.

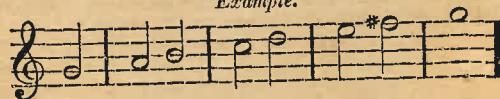
Example.



In this scale there are twelve distinct sounds, each of which may become a Tonic, from which to form the Diatonic scale, in either mode.

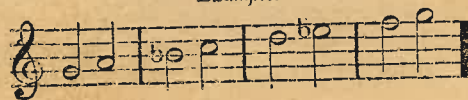
Here the student will perceive the utility of Flats and Sharps.—Let him take G as a Tonic, and from it form the Diatonic scale, in the Major Mode. He will find it necessary to insert a sharp on the seventh, or F, that there may be a semitone only between the seventh and eighth.

Example.



Or let the student take the same letter for a Tonic, and from it form the Diatonic scale, in the Minor Mode. He will find it necessary to depress B and E by flats, that the semitones may be in their proper place.

Example.



It will be a good exercise for the student, to take any, or each of the sounds in the Chromatic scale, and form the Diatonic scale in both modes; for instance, Eb in the Major, or F# in the Minor, and ascertain where flats or sharps must be inserted, to bring the semitones in their proper place, for by this he will see the utility of flats and sharps, in regulating the position of the semitones, when the Tonic is removed to any part of the scale.

Questions to Section IV.

1. What is the Diatonic Scale? 2. How many intervals are whole tones?— 3. How many are semitones? 4. How is the situation of the semitones varied? 5. How many Modes are there? 6. Where are the semitones found in the Major Mode? 7. With what letter does the only natural series in this mode commence? 8. Where are the semitones found in the Minor Mode? 9. With what letter does the series commence in this mode? 10. How do the ascending and descending scales differ in the Minor Mode? 11. Why is this difference? 12. How are the names of the sixth and seventh notes changed in ascending? 13. Why are they thus changed? 14. What one note is always the Tonic? 15. If the tune be composed in the Major Mode, where will this note be? 16. Where if in the Minor Mode? 17. How many intervals does the scale contain? 18. What are their names? 19. Whence do they derive their names? 20. How can there be fourteen intervals, when there are but twelve semitones? 21. How are the diatonic intervals classed? 22. What intervals are consonant? 23. Why are they so called? 24. What intervals are dissonant? 25. Why so called? 26. What is the Chromatic scale? 27. How many sounds are there in this scale? 28. May each become a Tonic in either mode? 29. Repeat several examples illustrating this fact. 30. What benefit will the student derive from an attention to these examples?

SECTION V.

It is believed that one great reason of the false intonation which so generally prevails, is the want of sufficient attention to tuning the voice. It is a lamentable fact, that there are, comparatively, few

singers, who, in all cases, give the tones, even of the Diatonic scale, correctly, while the generality of singers are astonishingly deficient. "The *la*, *fa*, and *mi*, which occur in the third, fourth and seventh degrees of the Major scale, and the *fa*, wherever it occurs in the Minor, are, almost universally, tuned too high."* The generally received opinion has been that the tones and semitones composing the Diatonic scale, are fixed in nature, and that a savage from the wilderness, who never had heard a tune sung, or a child, kept in perfect ignorance that there was such a science as musick, if possessed of an ear to hear musical sounds, would, on the first trial, ascend and descend the octave regularly, placing the semitones according to the established rules. The belief has also very generally obtained, that some are born with a natural talent for musick, or capability of learning to sing, and others, unfortunate creatures, are not only, not so richly furnished by nature, but are indeed incapacitated† from distinguishing a musical sound; so that if they try during a whole life, and every pains is taken with them by the best instructors, they can never

join the choir,
And with loud pealing organs, anthems sing.

But these theories cannot be supported by reason, nor demonstrated by fact. The division of the Octave into five tones and two semitones is wholly artificial, nor is it any more strange that it should be divided in this particular manner, than in any other. Had we always been accustomed to hear the Octave divided into twelve semi-

* Mr. T. Hastings.

† The phrase "incapacitated from" is used in preference to "incapable of," because it is a stronger and more expressive term. The latter implies merely a destitution of organs, fitted to hear and distinguish musical sounds, while the former implies the endowment of organs fitted expressly for a different and directly contrary purpose, and this, in effect, though not in words, is the language of the prevailing opinion.

tones, and had we a distinct name for each, although it might have been rather more difficult, yet it would as truly have been the natural way for us, as is the present division. The ease, also, with which any performer can, after a little exercise, divide one or more tones into semitones, proves the division of the Octave to be artificial, and indeed why does this false intonation prevail, if the division be natural?

With regard to the other opinion, that some are born with a natural taste or talent for musick, while others are not, a few remarks only will be made. It is impossible to prove that this is the case.—Though there is a difference in people with regard to musick, though some are highly pleased with it, and others say, they care nothing about it, and appear to be absolutely incapable of uttering a musical sound, yet this merely shows what is their present situation, and does by no means prove that they were by nature incapacitated from learning to sing. Although there may be an individual of the age of forty years, who is unable to take instruments, survey a piece of land, and determine its content; does this prove that man to have been born incapacitated from learning geometry? Facts, also, are directly in the face of this theory. Instances are numerous, where those, who have been sent from singing school as incapable of learning, stimulated by ardent desire, have persevered until they have made themselves pretty good singers, and some have, indeed, become eminently distinguished in the science.

It will not, for a moment, be contended that one can sing as well as another; but it is contended that all those, to whom is given a voice to articulate words and an ear to hear correctly when spoken to, have all the powers requisite to enable them to become singers. The true reason why one person is a singer and another is not, appears to be the same as why one is a poet and another a painter, one a carpenter and another an agriculturalist, one a mathematician and another a grammarian; which is, a certain inclination of the mind in early life, perhaps in infancy, towards the favoured pursuit. What it is that gives the mind this inclination cannot in all cases be known, but, in many cases, we can easily suppose what might have been the reason.

Perhaps the view of one landscape might have made Reynolds a painter; witnessing the solution of one problem might have inspired Newton with such a mathematical zeal, that he deigned not to stop till he had measured the distance from world to world; and hearing one tune sung by the voice of a mother, might have made even Handel himself a musician.

But whether all can learn to sing or not, the design, at present, is to give those who are attempting to learn, a habit of correct intonation; and this can, in no way, be done more readily, than by a diligent and continued attention to the following

LESSONS FOR TUNING THE VOICE.

LESSON I.



fa sol la fa sol la mi fa fa mi la sol fa la sol fa



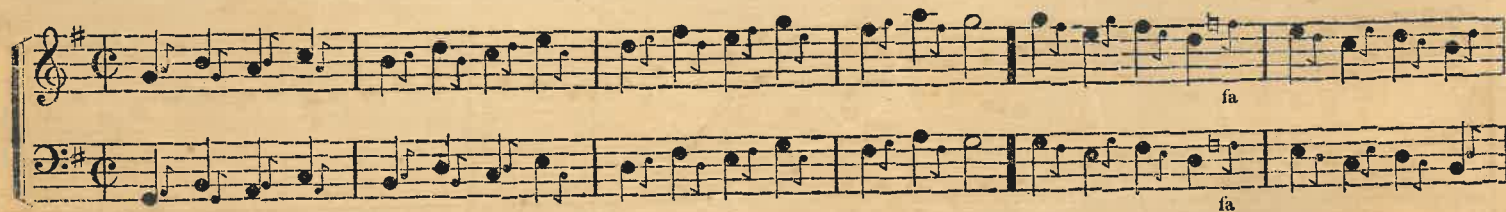
LESSON II.



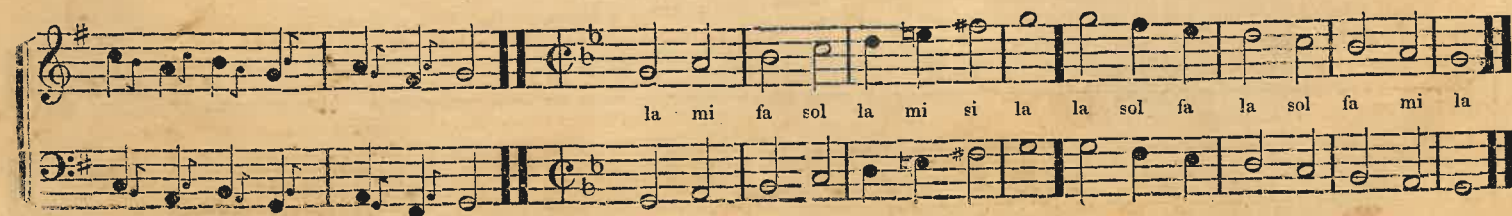
LESSON III.



LESSON IV.

LESSON V. *This lesson may be sung first without, then with the After Notes, in quick time.*

LESSON VI.



LESSON VII.



LESSON VIII.



When the student can, readily and correctly, sing these lessons, he may, with advantage, commence singing some of the easiest tunes ; but it will take much time, and close attention, for any one to get the tones of all the notes in these lessons correctly.

Here, too, the student should begin to be exercised in beating time, which is very important, and ought to be strictly observed, until the habit shall have become perfectly familiar. It may then, with propriety, be omitted, as in a choir, no one should beat time but the leader.

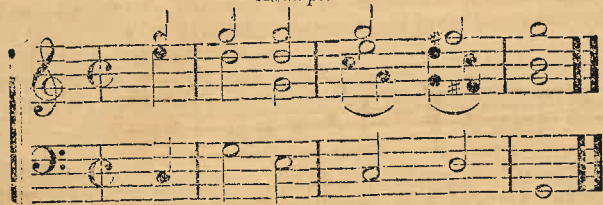
Questions to Section V.

1. What is the reason that false intonation so generally prevails? 2. What particular notes are sung wrong? 3. What is the generally received opinion respecting the tones which compose the Octave? 4. What other belief pretty generally prevails? 5. What arguments have you that the division of the Octave is artificial? 6. What reasons can you give that the other opinion is not true? 7. What is the true reason why one person is a singer and another is not? 8. In what way can a habit of correct intonation be most readily obtained? 9. When may the student commence singing tunes? 10. How long should the student continue to beat time?

SECTION VI.

Frequently, in the course of a melody or tune, the Tonic is changed to some other letter of the scale, usually indicated by the insertion of incidental sharps, flats or naturals. These incidental changes are termed *Modulations*. There are two methods of changing the tonic. The first is from any Tonic to its Dominante. This requires the insertion of a sharp on the fourth, or Subdominante, which becomes the leading note. The Supertonic becomes the Dominante, and the Tonic itself the Dominante seventh to the new Tonic.

Example.



The second method of changing the Tonic is, from any Tonic to its Subdominante. This requires a Flat to be inserted on the mi, or leading note, which becomes a Dominante seventh; the Tonic becomes the Dominante, and the Mediant becomes the leading note to the new Tonic.

Example.



These are the only possible changes of Tonic, and they occur in almost every tune, in the major mode. Although there may appear to be other changes, yet they may all be resolved into two or more of the above. The design of changing the Tonic is to produce a greater variety in the combinations of sound. In the minor mode, instead of changing the Signature to produce this variety, the Mode is frequently changed from Minor to Major.

It is not to be expected that the student will get from a work like this, which is merely an introduction to the art of musick, a complete knowledge of Modulation; as this can only be obtained from long practice, and close application to the science of Harmony. But in a short time enough may be learned to enable the student to perform any piece of common church musick, correctly. To facilitate the acquisition of such knowledge, a few examples are introduced, in which will be found some of the most common changes occurring in church musick.

It will be necessary, in order to get the true sound of the notes, in instances of Modulation, that the names of the notes be changed, corresponding to the change of signature. Whenever a change of Tonic occurs, such change equally affects all the parts in the harmony, although incidental Flats, Sharps, or Naturals, may occur in one part only. For all the parts must be founded on the same Tonic, and if those letters, which are affected by incidentals in one part, are used, during the change, in other parts, they would be affected in like manner. Although, strictly speaking, the change is thorough, in all the parts, both as to the Tonic, and the names of the notes; yet as the sound of no notes are altered, except those, before which the incidentals are placed, it is thought most expedient, to change the names of the notes in those parts only, where the incidentals occur. This rule is, however, intended for beginners only. The student should, as soon as possible, be taught to change the names of the notes, whenever an instance of Modulation occurs, even if there are no incidentals used, as such instances are frequently to be met with.

Example of Modulation from the Tonic to its Dominante, occurring in the Tenor of Braintree.



This tune commences on the Tonic of D, F and C being sharped, but in the second line, the Tonic is changed to A, requiring not only F and C to be sharped, but G also. Hence, whenever any note occurs in this line on G, which is only in the Tenor, a sharp is inserted, and had there been any note on G in the other parts, a sharp would also have been there inserted.

The effect of a Natural, before a note previously flat, is the same as of a Sharp; and when it contradicts a Sharp, it has the influence of a Flat. In the Air of Martin's Lane, an instance of Modulation occurs, from the Tonic F, to the Dominant C. The effect of the Flat, at the beginning of the tune, is counteracted by the insertion of Naturals, and all the notes in the example should be named as if there were no Flat at the commencement.

Example.



After the Double Bar, in this example, is an instance of Modulation of the second method, which is indeed necessary after every instance of the first method, to restore the original Tonic. Although

these two kinds of Modulation always accompany each other, in common church musick, yet they are not always so apparent as here.

<i>Air.</i>	ROTHWELL.	<i>Air.</i>	MANHEIM.	<i>Air.</i>	ELLENTHORPE.
<p><i>Base.</i></p> <p>fa fa la sol fa la fa sol sol fa</p>		<p><i>Base.</i></p> <p>fa la sol fa fa sol sol fa</p>		<p><i>Base.</i></p> <p>fa la sol la fa sol sol fa</p>	

INTRODUCTION TO THE ART OF SINGING.

Air. **BLENDON.** *Air.* **LOWELL.** *Air.* **BANGOR.**

fa la mi fa fa la sol fa mi fa sol la fa la sol fa la sol fa la la mi fa mi la si la

It is not always the case that Modulation extends through a whole line, but much shorter changes frequently occur. In the first line of the *Air* to Dundee, there is a temporary change of Tonic; a sharp being inserted on C, which is then called mi, and the next note is named fa. In such temporary changes, judgment must be used, to determine how far to change the names of the notes, as no definite rule can be given.

Incidental Flats are always introduced on the mi, or leading note, and change its name to fa, for if inserted on any other note, the semitones would not come in their proper place. Incidental Sharps, when indicative of a change of Tonic, are always placed on the fourth above the Tonic, or Subdominant, and change its name from fa to mi.—Whenever Flats, Sharps or Naturals are inserted incidentally, they are to be considered as temporary changes of signature, except when sharps or naturals are inserted on the sixth and seventh of the Minor Mode, in which case they merely indicate that Mode; but incidental Flats always show a change of Tonic.

Students have frequently asked the question, "How are we to know when there is a change of Tonic, as it has been said that a change often occurs, in all the parts, when incidentals are inserted only in one, perhaps in neither; and how shall we determine the duration of such changes?" In reply to these questions, it can only be said, that changes of Tonic and their duration can be known only by a general view of the harmony in the different parts. The Tonic is not changed because the incidentals are inserted, in one or more

parts; but such changes are made purposely, for the sake of variety, and the incidentals are inserted in consequence. It is not expected that those who have but just stepped upon the threshold of the science of music, will be able to look through the whole edifice, and see all its beauties at one glance. Musick is a progressive study, and if students will content themselves with such Modulations as may be pointed out by their teacher, preserve faithfully the instructions communicated, and "wait a time with patience," "they may rest assured that their labours will not be unrewarded."

A few examples of temporary change of Tonic follow, which may afford some assistance to the observing and reflecting practitioner, in understanding and performing other passages of a similar nature, with which he may frequently meet.

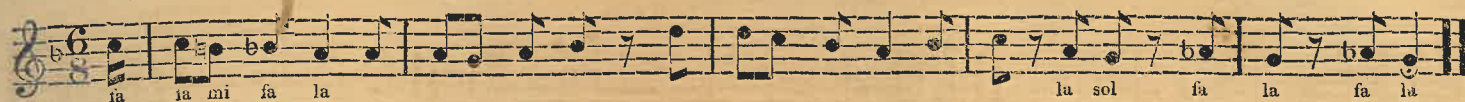
COURTNEY.

fa sol fa la fa sol fa la mi fa

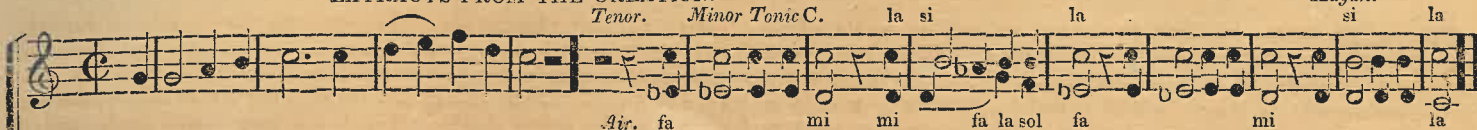
Major tonic F. Major tonic Eb Tonic Bb

Treble.

QUINCY.

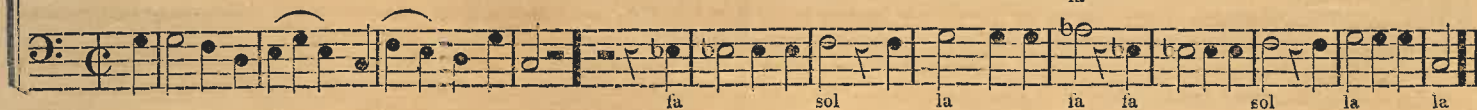
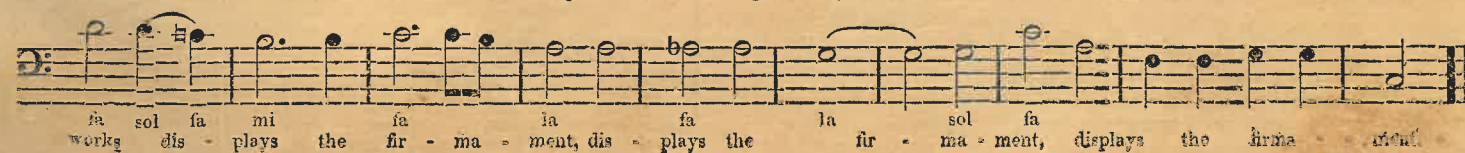
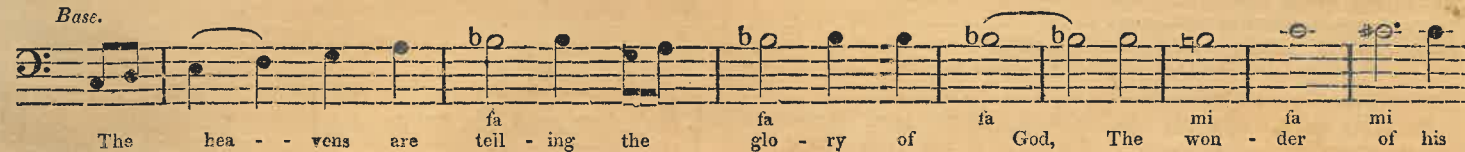


EXTRACTS FROM THE CREATION.

*Tenor. Minor Tonic C.**Haydn.*

To-day that is coming speaks it the day,

The night that is gone to fol - lowing night. The night that is gone to following night!

*Base.*

FROM THE ORATORIO OF SAMPSON.

Solo. *Minor tonic B.* *Minor tonic E.* *Major tonic D.* *Handel. Minor tonic A.*

Oh glorious light, no cheering ray To glad my eyes with welcome day; Why thus depriv'd thy prime decree; Sun, moon, and stars are

Minor tonic E. *Major tonic D.* *Major tonic E.* *Minor tonic A.* *Minor tonic E.*

la sol mi si la fa mi la la mi fa la
dark to me. Sun, moon, and stars, Sun, moon, and stars are dark to me. Sun, moon, and stars, Sun, moon, and stars are dark to me.

THE LORD OUR GOD IS FULL OF MIGHT.

Major tonic G. *Minor tonic F.* *Haydn.*

fa mi sol la sol fa sol mi fa mi fa la la la fa sol mi

Major tonic F.

mi fa mi fa la la sol fa fa la mi

COMÈ, SWEET SPRING.

Air. *Major tonic C.* *Minor tonic G.* *Major tonic C.* *Minor tonic D.* *Major tonic C.* *Haydn.*

fa la fa sol sol fa mi la si la mi fa fa sol mi fa

it comes, it comes, it comes, it comes, it comes, it comes, it comes, it comes;

INTRODUCTION TO THE ART OF SINGING.

XXIX

1st Tenor. Minor tonic C. *Minor Tonic G.* *Major tonic Fb*

la la mi fa sol la la la mi si mi fa sol sol la mi
 Oh flatter not yourselves too soon, Oh flat - ter not yourselves too soon, for win - ter oft is veil'd with-

1st Bass.

la la la sol fa mi la si mi la la la la sol fa

Major tonic Bb *Minor tonic D.*

fa sol la fa fa la si la si la fa mi la la la
 in a mist, and winter oft re - turns, and on the flow'rs dis - tils its mor - tal, mortal breath.

fa sol fa la fa la fa la si la la

BLOXHAM.

Minor tonic G. *Median.*

Oft have thy de - ceit - ful charms, fa mi la si la fa mi sol fa mi la si
 Fill'd my heart with fond con - ceit.

A more convenient opportunity has not been found to introduce an exception to the rule, page 17, that "the sixth and seventh of the Minor scale, which are sharped in ascending, are, descending, made natural." These notes are sometimes sharped in descending, though the instances are seldom in common Musick. Although it is proba-

ble that all the instances with which we meet, may be resolved into the Major Tonic of the same letter, yet the passages with their connexion evidently demand a Minor strain.

In the following example, sixth measure of the Base, is an instance of the above exception.

ANTHEM.

Major tonic F. Major tonic G. Minor tonic A. Kent.

sol sol la sol fa mi la

For - ev - er and ever, for - ev - er and ever, for - ev - er and ev - er, for - ever and ev - er.

fa mi la sol mi fa sol fa mi la sol mi fa sol la si mi la si la ia fa sol ia la

By these examples, it will be seen, that to find the Tonic, and know how to name the notes, we must attentively observe the whole harmony and its connexion, and then determine as judgment shall direct.

It has been the practice of many experienced teachers, for whose judgment is entertained the highest respect, and who have done much to improve sacred musick, both as to style, and a habit of correct intonation, in many cases, where a Sharp or Natural was inserted on a note previously called *fa*, to change its name, and call it *fi*; and although it is confessed that the true sound of the note may, in some instances, be obtained more readily, by this, than the method which has been recommended, calling it *mi*, yet the instances are rare, and seldom to be met with, except in some very difficult pieces of composition; while it occurs in almost every instance of Modulation, that, by changing the names of the notes, corresponding to the change

of signature, when it has become in some degree familiar, correct intonation is produced with that ease, as to almost astonish even those who have been accustomed to read musick with but little difficulty.

Another consideration in favour of the system of modulation pointed out in the preceding pages is, that there is to every note in musick, a proper and definite name, and every one, who understands the science of musick, will acknowledge that the name of any note under the forementioned circumstances is *mi*. Here then is a rule, which is not only fitted to convenience, and ease in the acquirement of correct intonation, but also to reason, and the very nature of musick. In this method, the student is able to see the reason of the alteration, in the name of the note, but in the other, he is merely told by the teacher that the name is changed, but why it is thus changed is beyond his power to tell. The labour of learning is half diminished, if we can bring in reason to assist the memory. Then let students be

taught to give the real names of the notes, and let them remember that though there may be difficulties in the way at first, yet when they have learned one Chromatic passage, by the aid of reason, they have advanced one step up the hill of musical science, and are better prepared to read another similar passage, than if they had learned many difficult passages by hearing them sung by an instructor.

The Recitative is a composition to be performed by a single voice, in a style very much resembling speaking. Although the musick is written in regular measures, yet great liberties may be taken, by the skilful performer, who should be governed, as to time, by his own taste and feelings, and to whom the instrumental accompaniment must be completely subordinate. The Recitative is so difficult of execu-

tion, that but few can do it justice. In singing it, particular attention should be paid to punctuation, and all other graces of oratory. Instruction upon the manner of performance, can be given much better by example than by words, but when the student has once learned the true manner of performance, he will find the frequent practice of singing recitatives, well calculated to establish that independence from a leader, or others, which is so essential to the good performance of psalmody. This remark may also be applied to anthems in general, for it is a fact, well known to teachers of musick, that almost any choir will make much greater proficiency, if a portion of time be spent in singing anthems, than if their attention was confined exclusively to plain metre tunes.

RECITATIVE.

Tenor.

Behold! the eye of the Lord is on them that fear him, and upon them that put their trust in his mer - cy.

Accomp.

Chapple.

The Chant is a peculiar kind of musical recitation, now used, principally, in Episcopal churches. The choir, or congregation, take the pitch, and sing, on the same sound, a certain portion of a sentence, somewhat after the manner of a Recitative, reserving a number

of the last syllables, for the succeeding phrase of the musick. As the time, accent, &c. are left wholly to the taste of the performer, much practice will be necessary before any school or choir can perform Chants together.

INTRODUCTION TO THE ART OF SINGING.

BONUM EST CONFITERI.

It is a good thing to give thanks un - - to the Lord, and to sing praises unto thy name, O most high - est.
To tell of thy loving kindness in the morn - ing, and of thy truth in the night sea - son.

The manner of performance may be thus exemplified.

It is a good thing to give thanks unto the Lord, and to sing praises un - to thy name, O most high - est;
To tell of thy loving kindness in the morn - ing, And of thy truth in the night sea - son.

Questions to Section VI.

1. What is Modulation? 2. How many methods are there of changing the Tonic? 3. Describe the first. 4. Describe the second. 5. Are there any other changes of Tonic? 6. How is the appearance of other changes reconciled? 7. Why is the Tonic changed? 8. How is this variety produced in the Minor Mode? 9. How is a complete knowledge of Modulation to be obtained? 10. How are the names of notes changed? 11. Does a change of Tonic equally affect all the parts in the harmony? 12. Why? 13. What rule is here given us to changing the names of the notes? 14. For whom is this rule intended? 15. What remarks can you make respecting the example of Modulation in the Tenor of Brain-tree? 16. What is the effect of a Natural? 17. What remarks can you make respecting the instance of Modulation occurring in the Air of Martin's

Lane? 18. Do instances of Modulation always extend through a whole line? 19. Can you give any definite rule how far to change the names of the notes? 20. Give a rule for the insertion of incidentals, and naming the notes. 21. How are incidental Flats, Sharps and Naturals to be considered? 22. What exception to this rule? 23. How is a change of Tonic to be known? 24. What advantage may we expect to derive from the examples of temporary change of Tonic, here introduced? 25. Is there any exception to a former rule, that the sixth and seventh of the Minor Scale, which are sharpened in ascending, be made natural in descending? 26. What further can you remark concerning these exceptions? 27. What must we do to find the Tonic, and know how to name the notes? 28. What method of naming notes, in instances of Modulation, have some teachers adopted? 29. Has this method any advantages? 30. Give a summary of the reasons why this method should not be practised. 31. What is a Recita-

ture? 32. How is the performance governed, as to time? 33. To what should particular attention be paid? 34. What advantage will the student probably derive from singing Recitatives? 35. May this remark be applied to Anthems generally? 36. Why? 37. What is a Chant? 38. How is it performed? 39. What directions are given respecting Time, Accent, &c.

SECTION VII.

Accent in musick is a peculiar stress of voice laid upon certain parts of each measure, according to the rules in Sec. III.

Emphasis is a stress of voice upon certain important words in a sentence.

Expression is the habit of adapting the strength of the voice to the sentiment of the words, and also the art of so modifying, not only the sound of the voice, but the manner of uttering those sounds, as to excite in others the same sentiments which the words express. But Expression is not confined solely to the words spoken. Although gesticulation can by no means be admitted in singing as in speaking, yet there is as truly a language of the eyes and countenance, as of words. Those labour under a great mistake, who suppose language to consist wholly in words. Who is insensible that all the various emotions of the mind, grief and joy, anger and love, fear and hope, contempt and admiration, risibility and solemnity, &c. are capable of being expressed by the eye, and that for each of these feelings there is a particular position of the features? How manifestly improper it would appear for any persons to sing the Duett, "Hear my prayer, O God, and hide not thyself from my petition," and join in the Chorus, "Let all those that seek thee be joyful and glad," with the same tone of voice, accompanied by a similar look and expression of the countenance; yet this impropriety frequently occurs. No one, who

speaks or sings from the heart, and whose feelings are interested in the subject, will fail to give the Expression suited to the sentiment, unless vitiated by false instruction or example; but as there are so few who thoroughly understand the different workings of the human mind, either in themselves, or in others, much instruction may be communicated to almost every one, by a qualified teacher. Singers should frequently "think of these things," nor should they be satisfied with thinking, merely, for if expression is at all important in speaking, it is much more so in singing, the particular design of which is to excite the affections of the mind. Indeed so little attention has been paid, by most performers of sacred musick, to Accent, Emphasis and Expression, that the musick has been a dull, monotonous succession of sounds, very little of the sentiment has been felt by those who sung, and if any thing but disgust has been excited in the hearers, it has been owing to their having associated the idea of pleasure with singing, or from a disposition to be pleased with the performance such as it might be, perhaps having never heard better, rather than to any real value in the musick itself. Unless the first principles of Expression are fixed in the minds of youth, in the earliest stages of their education, it will be extremely difficult for them, ever after, to acquire a correct manner of reading; and it is those only who can read well, that can ever sing with propriety. We frequently see men who in familiar conversation will place the Emphasis properly, and give the true Expression to every idea; but put the same words in print, and let them undertake to read, they will immediately commence with the school-boy's whining tone and measured cadence.—To what can we attribute the astonishing power which the ancient orators possessed over the passions of their hearers, but to the manner in which they expressed their ideas? Why then neglect Expression in singing, where it is most needed, and where every circumstance is combined which tends to produce the most powerful effect?

In the position of the Accent, we are not to be governed, arbitrarily, by the rules in the third section, except when first commencing to sing by note. Here it is important to adhere strictly to the rules; but as soon as the student begins to sing by word, he should be taught to place the Accent as judgment shall direct that the same requires.

Plung'd in a gulf of dark despair.
With pit'ning eyes, the Prince of Grace.

In the first of these lines the Accent is placed out of its usual order, on the first syllable, but in the other line, the Accent falls, as is usual in English metre, on the second, fourth, sixth and eighth syllables, so that if this, or any other line, having the common Accent, be sung to the first strain of Braintree, the Accent, in the first measure, must fall on the second, instead of the first beat. The above lines are sufficient to illustrate the variations of the Accent. Instances are frequent where similar changes of Accent occur, but they are apparent, perhaps, to every one.

To give definite rules for placing the Emphasis, and for Expression, is much more difficult than to determine the Accent; but such words as the conjunctions, but, and, than, and as, the prepositions, of, by, and with, and the articles, a and the, should never be emphasized, but passed over as lightly as possible, and be articulated; while those words which are most important, and on which the sentiment depends, should be particularly distinguished, by an unusual force of voice. The best directors for Emphasis and Expression are, a cultivated taste, a tender sensibility, a fund of general knowledge, and an extensive acquaintance with the liberal arts and sciences.

Clear articulation is also essential to good singing, and to acquire this, pains must be taken to pronounce the consonants, as the vowels can be sounded without any difficulty, and to completely finish the

sound of one word, before another is begun. How often has the line,

Shall rise in full immortal prime,

been deprived of all its beauty, by singing it in the following manner:

Shall ri-zin fu-limmo-r-tal prime.

There is a strong tendency to connect words beginning with a vowel to the last consonant sound of the preceding word, and great care should be taken to counteract this evil.

Those who engage in sacred musick should reflect that they sing, not merely for themselves; that they are not only to exercise and express devotional feelings towards that God who has created, and does continually preserve them, and who will eventually be their Judge and Rewarder; but that they are also to endeavor to excite correspondent feelings in those who hear. Consequently they will see that as much attention to Accent, Emphasis, Punctuation, Expression, and all the rules of eloque, is requisite to good singing, as to good reading or speaking.

But after all that has been, or can be written on this subject, there will still be much need of an instructor. Although students should cautiously avoid learning even difficult passages by hearing their teachers sing them, yet there is something in the style, or manner of performance, which cannot be defined by words. And as scholars always endeavor to imitate their teachers, if a proper degree of confidence be placed in them, so the skilful instructor, by example, can perhaps do more to instil into the mind of a young student, a true style of performance, than volumes, written in the most able manner. Impressions, received in the earliest stages of education, are much deeper, and have far greater influence, in forming the character, than any, which can be afterwards received. How important then it is that those who undertake to teach the art of Sacred Mus-

sick, should be well qualified for their trust; that they should have, not only a good voice, which though important is but a small part of the necessary qualifications, but a correct knowledge of the science of musick, a general acquaintance with the other branches of education, and may it not be added, more than all, an experimental knowledge of the way of salvation through the Redeemer.

Musick was originally designed as an act of religious worship. It was first used in the worship of the only true God, when the foundations of the earth were laid. At this time, lost in admiration of the wondrous display of divine power, "the morning stars sang together, and all the sons of God shouted for joy." But musick was not long confined solely to the worship of the true God. As it held a conspicuous rank in divine service, under the Mosaic dispensation, so also was it introduced, by the surrounding heathen, in all their acts of idol worship. And as musick still retains, under the more glorious light of the Gospel, its primitive value, in the Christian Church, so also is it still employed, by multitudes, in the degrading service of revelry and vain amusement. Happy indeed will be that period, when this pleasing science shall again be restored to its original purity, and employed only in the praise of the great Jehovah.

It has been the practice of many, to sing sacred musick merely for their own amusement; and to attend singing schools, chiefly to spend the time in unhallowed mirth. But "these things ought not so to be." As sacred musick is a part of divine worship, it should be performed with reverence and solemnity. It should always be considered a devotional act, and should never be attempted, in a vain or thoughtless manner.

Let us all, then, who attempt to sing the praises of the Most High God, examine well our hearts, and see if we sing with the spirit and

with the understanding. Let us repent of our transgressions, and turn unto the Lord, with full purpose of heart, that we may be made partakers of that grace, which shall qualify us, not only to sing praises to God, while travelling through this vale of tears, but, hereafter, to join the "innumerable company of angels, and the general assembly and church of the first-born," in singing, "Hallelujah, glory, and honour, and power, unto God and the Lamb, for ever and ever."

Questions to Section VII.

1. What is Accent? 2. What is Emphasis? 3. What is Expression? 4. Is Expression confined to words? 5. What language is there other than that of words? 6. How can the different emotions of the mind be expressed? 7. Mention an instance of impropriety which frequently occurs. 8. Will those who sing from the heart give the proper expression? 9. In what way then can a teacher be advantageous? 10. What is the particular design of singing? 11. What is the consequence of too little attention having been paid to Accent, Emphasis and Expression? 12. How soon are the first principles of Expression to be fixed in the mind? 13. Why so early? 14. Do men generally converse in the same manner as they read? 15. Wherein consisted the power of the ancient orators? 16. How are we to be governed in the position of the Accent? 17. Repeat an instance of the variation of the Accent. 18. Can any definite rules be given for placing the Emphasis, and for Expression? 19. What are the general rules for Emphasis? 20. What are the best directors for Emphasis and Expression? 21. How may clear articulation be obtained? 22. What particular defect is there in articulation? 23. How should singers reflect? 24. What will be the consequence of this? 25. What particular assistance can be derived from an instructor? 26. What impressions are the deepest? 27. What qualifications are requisite to a teacher of musick? 28. For what was musick originally designed? 29. Was it long confined to the worship of God? 30. How does it continue to be employed? 31. What has been the practice of many in singing sacred musick? Why is this wrong?

DEFINITION OF MUSICAL TERMS.

A. in, for, with, &c.

Adagio, or *Ado*, the slowest time.

Ad libitum, at pleasure.

Affettuoso, tenderly, affectionately.

Air, the leading and most important part.

Allegretto, a little brisk.

Allegro, or *Allo*, brisk.

Allo, that part which is between Treble and Tenor.

Andante, rather slow and distinct.

Andantino, some quicker than *Andante*.

Anthem, a composition for vocal musick, the words being selected from scripture.

Assai, joined with other words, increases their signification.

Ardito, bold and energetic.

Base, the lowest part in a harmony.

Brillante, in a lively, brilliant manner.

Canon, a vocal composition, in two or more parts, so constructed as to form a perpetual fugue.

Cantabile, in a graceful and melodious style.

Canto, the Treble.

Chorus, all the voices uniting on their respective parts.

Chor, with.

Con Espressione, in an expressive manner.

Con Spirito, spirited, with animation.

Crescendo, or *Cres.* an increase of strength.

Da Capo, or *D. C.* to return and end with the first strain.

Diminuendo, or *Dim.* a decrease of strength.

Del Segno, from the sign.

Direto, a composition for funeral occasions.

Discreto, devoutly, with solemnity.

Dolce, sweet and soft.

Duo, or *Duetto*, two voices, or instruments.

E. and.

F. or *Fer.* or *F.* loud.

Fortissimo, or *F. F.* very loud.

Fugue, a piece in which one part leads, and the rest follow, in regular intervals.

Forzando, or *fs.* directs that the note over which it is placed, be struck with peculiar force, and held on, through its whole length.

Gusto, in equal, steady, and just time.

Grave, between *Largo* and *Adagio*.

Grazioso, in a smooth and graceful style.

Harmony, a continued combination of those sounds, the union of which is agreeable to the ear.

Interval, the distance between any two sounds.

Interlude, an instrumental passage, introduced between two vocal passages.

Larghetto, not so slow as *Largo*.

Largo, somewhat quicker than *Grave*.

Legato, directs the notes of the passage to be performed in a close, smooth and gliding manner.

Lamentevole, in a plaintive, melancholy style.

Lento, very slow.

Majestoso, with majesty.

Melody, a succession of pleasing sounds, at concordant intervals.

Moderato, neither very fast nor very slow.

Mezzo, moderately, rather.

Oratorio, a species of musical composition, consisting of *Airs*, *Recitatives*, *Duetto*s, *Trios*, *Choruses*, &c.

Organo, the organ part.

Overture, an instrumental strain, which introduces the succeeding subject.

Orchestra, a band of musical performers, also the place of performance.

Perpetuosi, a gradual decrease of time to the last note, and diminution of tone till it is entirely lost.

Piano, or *Pia.* or *P.* soft.

Pianissimo, or *P. P.* very soft.

Piu, a little more.

Poco, rather less.

Pomposo, lofty, pompous.

Prelude, the same as *Overture*, though less in degree.

Presto, quick.

Prestissimo, very quick.

Primo, the first part.

Quartetto, four voices, or instruments.

Quintetto, five voices, or instruments.

Recitative, a style of singing resembling speaking.

Secundo, the second part.

Semi-Chorus, half the voices.

Sempre, always, throughout.

Solo, one voice, or instrument.

Soprano, the treble or highest vocal part.

Sostenuto, implies that the notes throughout are to be held on to the extremity of their length.

Symphony, or *Sym.* a passage for the instruments only.

Siciliano, a movement of compound time, to be performed slowly and gracefully.

Tacit, be silent.

Tardo, slowly.

Tasto, a term frequently set under the *Base*, which continues on the same note while the other parts move in unison through the consonances and dissonances of that key.

Tempo, time.

Trio, three voices, or instruments.

Tutti, all the voices together.

Verse, one voice to a part.

Vivace, quick.

Volti Subito, turn over quickly.

Unison, two or more parts, sounding the same note of an Octave.

CARMINA SACRA;

OR,

Northern Collection of Church Music.

Old Hundred. L. M.

Martin Luther.

Lento.

Tenor.

Alto.

Treble
or
Air.

Base.

Be thou, O God, exalted high, And as thy glory fills the sky, So let it be on earth display'd, Till thou art here as there obey'd.

The musical score is written for four voices: Tenor, Alto, Treble or Air, and Base. It is in G major (one sharp) and common time. The tempo is marked 'Lento.' The lyrics are: 'Be thou, O God, exalted high, And as thy glory fills the sky, So let it be on earth display'd, Till thou art here as there obey'd.' The score consists of four staves, each with a treble clef. The Tenor staff has a key signature of one sharp (F#) and a common time signature. The Alto staff has a key signature of one sharp (F#) and a common time signature. The Treble or Air staff has a key signature of one sharp (F#) and a common time signature. The Base staff has a key signature of one sharp (F#) and a common time signature. The music is written in a simple, clear style, with notes and rests clearly marked. The lyrics are written below the staves, aligned with the corresponding notes.

Antigua. L. M.

Allegretto.

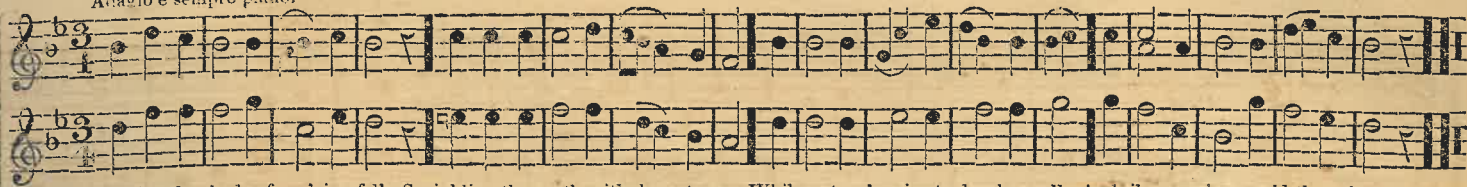
The King of saints, how fair his face, Adorn'd with majesty and grace!

He comes with blessings from above, And wins the nations to his love.

Germany. L. M.

Beethoven.

39

Adagio e sempre piano.

Softly the shade of ev'ning falls, Sprinkling the earth with dewy tears; While nature's voice to slumber calls, And silence reigns amid the spheres.



Charleston. L. M.

R. Cook.

Maestoso.

From vocal air and concave skies, Let waited halle - lujahs sound; And let the sacred triumphs rise, Till vaulted heav'n the notes resound.

Moderato.

High in the heav'ns, e - ter - nal God, Thy good - ness in full glo - ry shines ;

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#) and the time signature is 3/2. The music is written in a moderate tempo. The lyrics are printed below the staves, with the first line of lyrics corresponding to the first two staves.

Thy truth shall break thro' ev' - ry cloud, That veils and dark - ens thy de - signs.

The second system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#) and the time signature is 3/2. The music is written in a moderate tempo. The lyrics are printed below the staves, with the second line of lyrics corresponding to the second two staves.

Esingham. L. M.

41

Moderato.

At an - chor laid, re - mote from home, Toil - ing I cry, sweet spi - rit come.

This system contains four staves of music. The first staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The third staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The fourth staff is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are written below the second and third staves.

Second Treble. P.

Alto. F.

Ce - les - tial breeze, no longer stay; But swell my sails, and speed my way.

This system contains two staves of music. The first staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are written below the first staff.

P. Tasto.

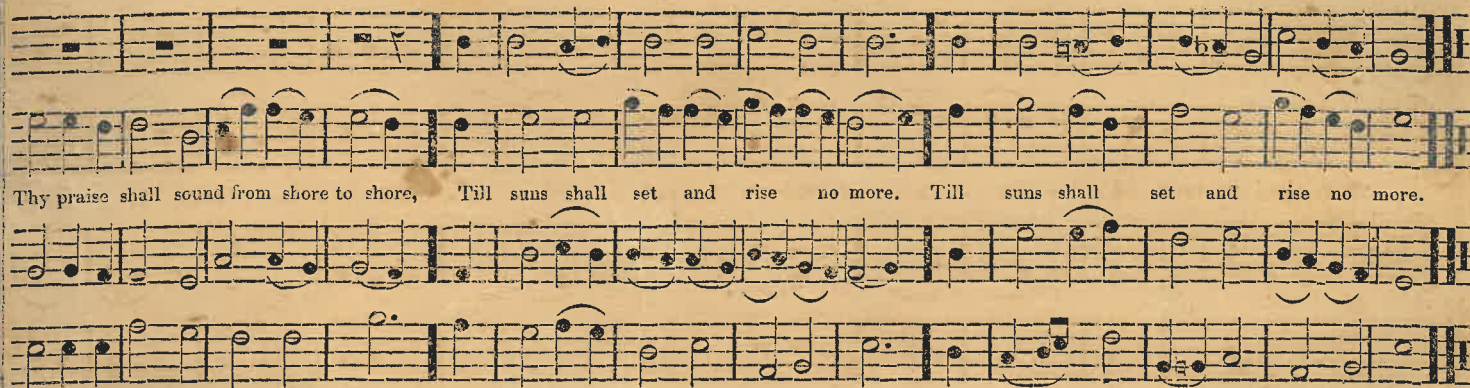
F.

This system contains two staves of music. The first staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature.

Maestoso.

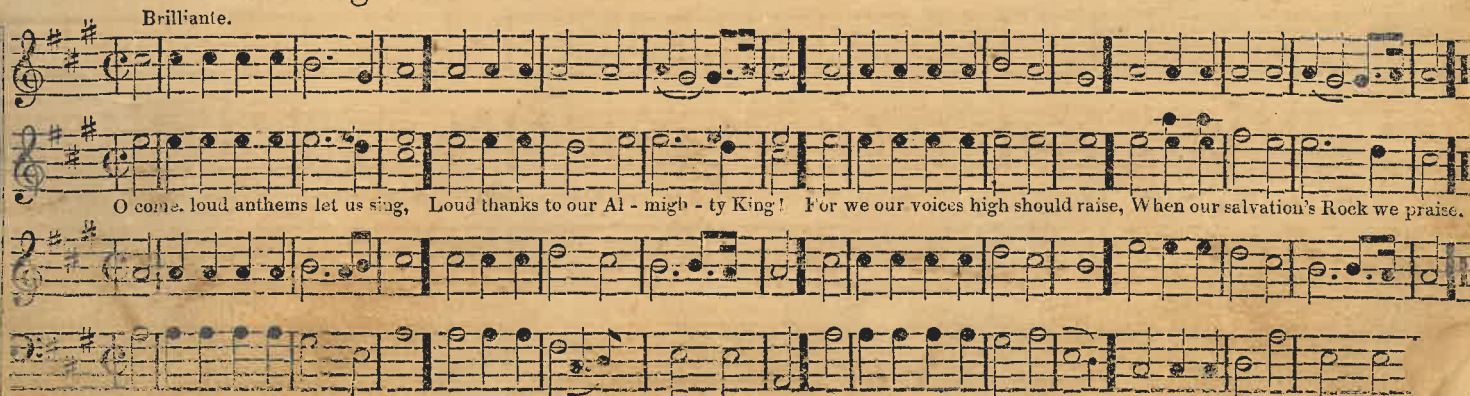
From all that dwell be - low the skies, Let the Cre - a - tor's praise a - rise: Let the Re-deem-er's name be sung,

From ev'ry land, by ev'ry tongue! E - ter - nal are thy mer - cies, Lord, E - ter - nal truth at - tends thy word;



Sterling. L. M.

An ancient Chant.

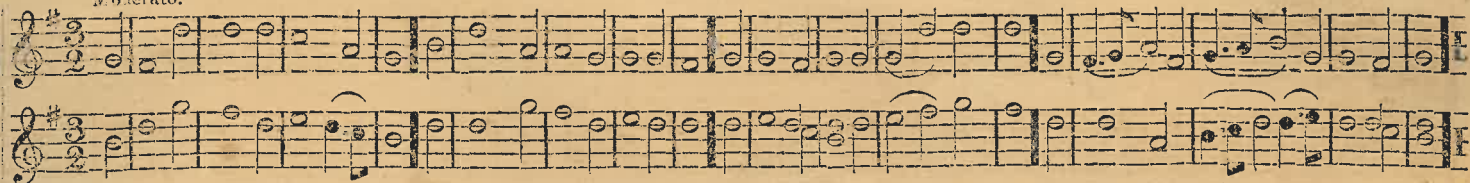


Moderato.

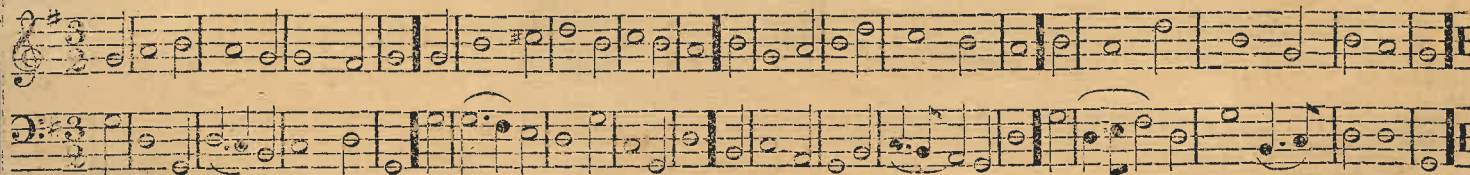
O could I soar to worlds a - bove, The best a - bode of peace and love,

How glad - ly would I mount and fly, On angels' wings, to worlds on high.

Moderato.



Life is the time to serve the Lord, The time t'insure the great reward ; And while the lamp holds out to burn, The vilest sin - ner may return.



Bowen. L. M.

Haydn.

Legato.



Up to the fields where angels lie, And living waters gent - ly roll ; Fain would my tho'ts ascend on high, But sin hangs heavy on my soul.

Allegretto.

Buried in shadows of the night, We lie till Christ re - stores the light; Wis - dom de-

scends to heal the blind. And chase the darkness of the mind. And chase the darkness of the mind.

Interment. L. M.

Handel.

47

Lento.

Unveil thy bosom, faithful tomb, Take this new treasure to thy trust, And give these sa - cred relics room,

To slumber in the si - lent dust. And give these sa - cred relics room, To slumber in the si - lent dust.

Larghetto.



Great God, a - - midst the dark - some night, Thy glo - ries dart up - on my eyes;



While wrapt in wonder, I be - - hold The sil - ver moon, and stars of gold.

Grazioso.

Come, gentle patience, smile on pain, Then dying hope revives again, And wipes the tear from sorrow's eye,

While faith points upwards to the sky. And wipes the tear from sorrow's eye, While faith points upwards to the sky.

Moderato.

Thou Lamb of God, thou Prince of Peace, For thee my this - ty soul doth pine; My longing

heart im - plores thy grace, Oh! make me in thy like - ness shine! Oh! make me in thy like - ness shine!

P. Tasto. F.

The heav'ns declare thy glo - ry, Lord, In ev' - ry star thy wisdom shines; But when our eyes be-

hold thy word, We read thy name in fair - er lines. We read thy name in fairer lines.

Albany. L. M.

Dr. Hayes.

Moderato.

How blest the man whose conscious grief, From thee, great God, has found relief; Whose guilt thy boundless love has veil'd, His tears compos'd, his weakness heal'd.

Winchester. L. M.

Dr. Croft.

Maestoso.

My God, accept my early vows, Like morning incense, in thy house; And let my nightly worship rise, Sweet as the evening sacrifice.

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 3/2 time signature. The second staff is a treble clef with a key signature of two sharps. The third staff is a treble clef with a key signature of two sharps. The fourth staff is a bass clef with a key signature of two sharps. The lyrics are written below the staves: "To God the great, the ev - er blest, Let songs of hon - - or be ad - - drest;"

To God the great, the ev - er blest, Let songs of hon - - or be ad - - drest;

F.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two sharps. The second staff is a treble clef with a key signature of two sharps. The third staff is a treble clef with a key signature of two sharps. The fourth staff is a bass clef with a key signature of two sharps. The lyrics are written below the staves: "His mercy firm for - ev - er stands, Give him the thanks his love de - - mands." The first staff of this system has a fermata over the final measure. The second staff has a fermata over the final measure. The third staff has a fermata over the final measure. The fourth staff has a fermata over the final measure.

His mercy firm for - ev - er stands, Give him the thanks his love de - - mands.

No more fa - tigue, no more dis - tress, Nor sin nor death shall reach the place; No groans shall mingle

with the songs, Which war - ble from im - mor - tal tongues. Which warble from im - mor - tal tongues.

Fawcett. L. M.

R. Keene.

55

Allegro.

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of two flats (B-flat and E-flat). The bottom two staves are in bass clef with the same key signature. The music is in common time (C). The lyrics are written below the staves, aligned with the vocal melody.

To whom but thee shall mortal's go, To find the true and living way, That leads us

The second system of the musical score continues the composition with four staves in the same key and time signature as the first system. The lyrics continue across the staves.

thro' this world of woe, To the bright realms of end - less day. To the bright realms of endless day.

Con espressione.

He comes, he comes, the judge se - vere; The sev - enth trumpet speaks him near; His lightnings flash, his

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of two flats (B-flat and E-flat) and a time signature of 2/4. The bottom two staves are in bass clef with the same key signature and time signature. The music is written in a flowing, expressive style with various note values and rests.

Pia.

For.

thunders roll, He's welcome to the faithful soul. He's welcome to the faithful soul.

The second system of the musical score also consists of four staves. The top two staves are in treble clef with a key signature of two flats and a time signature of 2/4. The bottom two staves are in bass clef with the same key signature and time signature. The music continues with a similar expressive style, featuring various note values and rests.

Dresden. L. M.

57

Larghetto.

Finis.

Preserve me, Lord, in time of need, For succour to thy throne I flee, But have no merit there to plead, My goodness cannot reach to thee. D. C.

New-Market. L. M.

Dr. Wainwright.

Maestoso.

Thy mercies, Lord, shall be my song, My song on them shall ever dwell; To ages yet unborn, my tongue Thy never fail - ing truth shall tell.

Nantwich. L. M.

Dr. Madan.

Cres.

Allegro.

Pia.

Thus saith the high and lofty One, I sit up - on my holy throne, My name is God, I

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The bottom two staves are in bass clef with the same key signature and time signature. The music is written in a simple, clear style with notes and rests. The lyrics are written below the staves, aligned with the notes.

For.

Dim.

dwelt on high, Dwell in my own e - ter - ni - ty. Dwell in my own e - ter - ni - ty.

The second system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The bottom two staves are in bass clef with the same key signature and time signature. The music is written in a simple, clear style with notes and rests. The lyrics are written below the staves, aligned with the notes.

Allegretto.

O let us to his courts repair, And bow with ado - - ration there. Down on our knees de-

voutly all Be - fore the Lord our Maker fall. Be - fore the Lord our Maker fall.

Mezzo piano e sempre sostenuto.

What sinners value I resign, Lord, 'tis enough that thou art mine; This life's a dream, an empty show, But the bright world to
 I shall behold thy blissful face, And stand complete in righteousness.

which I go, Hath joys substantial, and sincere; When shall I wake and find me there? When shall I wake and find me there.

Chapel-Street. L. M.

Mather.

61

Moderato.

First system of musical notation, featuring four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one sharp (F#). The tempo is marked 'Moderato'. The lyrics are: E - ter - nal Source of ev' - ry joy, Well may thy praise our lips em - ploy;

Second system of musical notation, featuring four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one sharp (F#). The tempo is marked 'Moderato'. The lyrics are: While in thy tem - ple we ap - - pear, Thy goodness crowns the circling year.

And didst thou, Lord, for sin - ners bleed? And could the sun be - hold the deed? No, he withdrew his sick'ning

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is 3/2. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The lyrics are written below the staves, with the words "And didst thou, Lord, for sin - ners bleed? And could the sun be - hold the deed? No, he withdrew his sick'ning" aligned with the corresponding musical phrases.

ray, And darkness veil'd the mourn - ing day. No, he withdrew his sick' - ning ray, And darkness veil'd the mourn - ing day.

The second system of the musical score also consists of four staves, continuing the melody and accompaniment from the first system. The lyrics "ray, And darkness veil'd the mourn - ing day. No, he withdrew his sick' - ning ray, And darkness veil'd the mourn - ing day." are written below the staves, corresponding to the musical notes.

New Sabbath. L. M.

Isaac Smith.

63

Allegretto.

For thee, O God, our con - stant praise in Zi - on waits, thy cho - sen seat;

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The second staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The fourth staff is a bass clef with a key signature of one sharp (F#) and a time signature of 3/4. The lyrics are written below the second and third staves.

Our prom'd al - tars we will raise, And there our zeal - ous vows com - - plete.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The second staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The fourth staff is a bass clef with a key signature of one sharp (F#) and a time signature of 3/4. The lyrics are written below the second and third staves.

Richmond. L. M.

2 verses.

D: A. Main.

Moderato.

When we, our wearied limbs to rest, Sat down by proud Euphrates' stream; We wept, with doleful

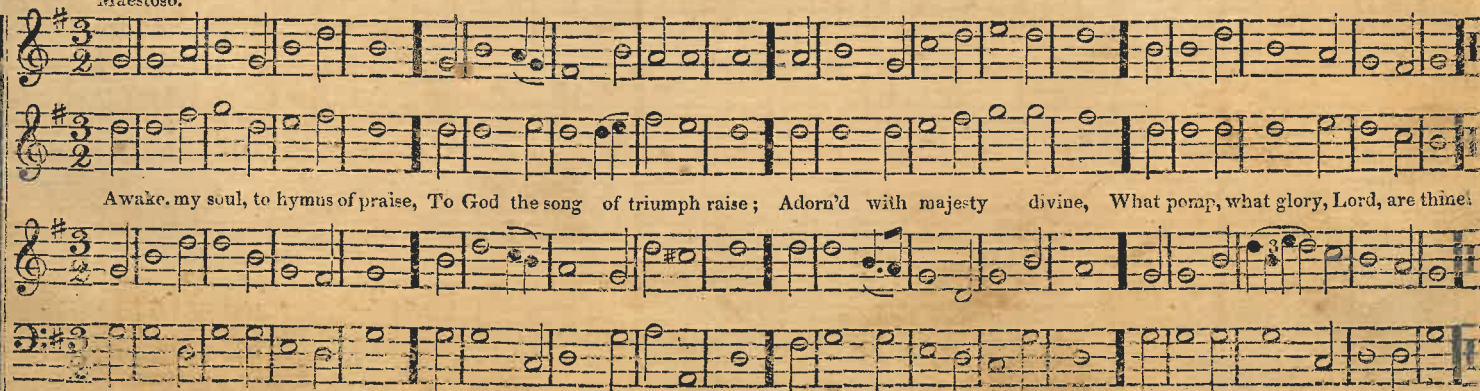
tho'ts oppress'd, And Si-on was our mournful theme. Our harps, that, when with joy we sung, Were wont their



tune - ful parts to bear, With si - lent strings neg - lect - ed hang, On wil - low trees that waver'd there.

Pilesgrove. L. M.

Maestoso.



Awake, my soul, to hymns of praise, To God the song of triumph raise; Adorn'd with majesty divine, What pomp, what glory, Lord, are thine!

66

Paley. L. M.

Soft.

Moderato.

Thou whom my soul ad - mires a - bove All earthly joys, all earthly love, Tell me, my

This system contains the first four staves of the musical score. The first staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The second staff is a vocal line with lyrics. The third and fourth staves are accompaniment. The tempo is marked 'Moderato.' and the dynamics are 'Soft.'

Loud.

Shepherd let me know, Where do thy sweetest pas - tures grow. Where do thy sweetest pastures grow.


This system contains the next four staves of the musical score. The first staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The second staff is a vocal line with lyrics. The third and fourth staves are accompaniment. The tempo is 'Moderato.' and the dynamics are 'Loud.'

Voice.

Maestoso.

Now to the Lord a no - ble song, A - wake, my soul, a - - wake, my tongue;

Ho - - san - na to th'E - - ter - nal name, And all his boundless love pro - claim.



Say, how may earth and heav'n unite? And how shall man with angels join? What link harmonious may be found, Discordant natures to combine.
Loud swell the pealing organ's notes! Breathe forth your souls in raptures high! In praises men with angels join;—Music's the language of the sky.

Luton. L. M.



With all my pow'rs of heart and tongue, I'll praise my Maker in my song; Angels shall hear the notes I raise, Approve the song and join the praise.

Grave.

In robes of judg - ment, lo! he comes; Shakes the wide earth, and cleaves the tombs; Be - fore him

burns de - vor - ing fire, The moun-tains melt, the seas re - tire. The moun-tains melt, the seas re - tire.

Great God, whose universal sway The known and unknown worlds obey, Extend the kingdom of thy Son, Till ev'ry land his laws shall own.

Rothwell. L. M.

Moderato.

Praise ye the Lord, let praise employ, In his own courts, your songs of joy? The spacious firmament around, Shall echo back, Shall echo back the joyful sound.

Brentford. L. M.

71

Moderato.

First system of musical notation for 'Brentford. L. M.'. It consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a time signature of 3/4. The bottom two staves are in bass clef with the same key signature and time signature. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics 'Buriel in shad - ows of the night, We lie, till Christ re - stores the light.' are written below the top staff.

Buriel in shad - ows of the night, We lie, till Christ re - stores the light.

Second system of musical notation for 'Brentford. L. M.'. It consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a time signature of 3/4. The bottom two staves are in bass clef with the same key signature and time signature. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics 'Wis - dom de - scends to heal the blind, And chase the dark - ness of the mind.' are written below the top staff. The first staff of this system is labeled 'P. Second Treble.' and the second staff is labeled 'Alto.'.

P. Second Treble. Alto.

Wis - dom de - scends to heal the blind, And chase the dark - ness of the mind.

P. F.

Accomp.

Andante.

Indulgent still to my request, How free thy ten - der mer - cies are!

With full consent my tho'ts at - test, My gra - cious God, Thy faith - ful care.

Carmel. L. M.

Handel.

73

Maestoso.

Earth from afar hath learnt thy fame, And men have learn'd to list thy name; But the full glories of thy mind, Leave all our soaring thoughts behind.

Quercy. L. M.

Moderato.

With all my pow'rs of heart and tongue, I'll praise my Maker in my song, Angels shall hear the notes I raise, Approve the song, and join the praise.

Moderato.

Re tire, O sleep, from ev' - ry eye, The ris - ing morn - ing re - ap - pears;

The sun as - cends the dan - pled sky, And drinks ere - - a - tion's dew - y tears.

Duke-Street. L. M.

J. Hatton.

75

Moderato.

Lord, when thou didst ascend on high, Ten thousand angels fill'd the sky; Those heav'nly guards around thee wait, Like chariots that attend thy state.

Seasons. L. M.

Allegro.

Dolce.

Thy goodness, Lord, doth crown the year, Thy paths drop fatness all around; And barren wilds thy praise declare, And vo-cal hills re-turn the sound.

Moderato.

Where shall we go to seek and find A habi - ta - tion for our God ! A dwelling for th'Eternal mind, Among the sons of flesh and blood.

Winchelsea. L. M.

Prestaur.

Moderato.

Incumbent on the bending sky, The Lord descended from on high ; And bade the darkness of the pole, Beneath his feet tremendous roll.

Blendon. L. M.

Gardini.

77

Molto to.

Jesus my all, to heav'n is gone, He whom I fix'd my hopes upon; His track I see, and I'll pursue The narrow way, till him I view.

Medway. L. M.

Pergolesi.

Largo.

My God, permit me not to be, A stranger to myself and thee! Amidst ten thousand tho'ts I rove, Forgetful of my highest love.

Moderato.

God of the Sabbath, hear our vows, On this thy day, with - - in thy house!

And own, as grate - ful sa - cri - - fice, The songs which in thy tem - ple rise.

Mayhew. L. M.

79

Allegretto.

Were I inspir'd to preach and tell All that is done in heav'n or hell, Or could my faith the world remove, Still I am nothing without love.

Green's Hundredth. L. M.

Dr. Green.

Largo.

Sweet is the work, my God, my King, To praise thy name, give thanks and sing, To show thy love by morning light, And talk of all thy truths at night.

Maestoso.

Darkness and clouds of awful shade His dazzling glo - ry shroud in state;

Justice and truth his guards are made, And, fix'd by his pa - - vil - ion, wait.

Moderato.

Amidst these various scenes of ills, Each stroke some kind design fulfils; And shall I murmur at my lot, When sov'reign love directs the rod?

Averno. L. M.

Dr. Hayes.

Grave.

My humbled soul its crimes shall own, Behold me how before thy throne; To thee my inmost guilt disclose, And in thy bosom pour my woes.

Lamentevole.

On ev'ry side I cast mine eye, But find no friend, no help - er nigh,

The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature is one sharp (F#), and the time signature is 3/2. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are written below the staves.

No lenient tongue, my grief to cheer, No eye to drop a so - cial tear.

The second system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature is one sharp (F#), and the time signature is 3/2. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are written below the staves.

Affettuoso.

Who from the shades of gloomy night, When the last tear of hope is shed,

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/4. The music is marked 'Affettuoso'.

Can bid the soul re - turn to light, And break the slum - ber of the dead?

The second system of the musical score also consists of four staves, continuing the vocal and piano parts from the first system. It concludes with a double bar line.

Moderato.

Be - hold the path which mor - tals tread, Down to the re - gions of the dead!

Nor will the fleet - ing mo - ments stay, Nor can we mea - sure back our way.

Carthage. L. M.

Palmer.

85

Mezzo piano.

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The music features a melody in the upper staves and a supporting bass line in the lower staves. The lyrics are written below the staves.

Father of all, omniscient Mind, Thy wisdom who can comprehend? Its highest point what eye can find, Or to its

The second system of the musical score continues the composition with four staves. It maintains the same key signature and time signature as the first system. The melody and bass line continue, with the lyrics written below the staves.

lowest depths descend! Its highest point, what eye can find, Or to its lowest depths de - scend!

Piano.

How transient is the life of man! At most, a brief con - - tract - ed span;

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The melody is written on the top staff, with the lyrics 'How transient is the life of man! At most, a brief con - - tract - ed span;' written below it. The accompaniment is written on the bottom two staves.

It blooms, it fades, and serves to show, How vain, how frail, are things be - - low.

The second system of the musical score consists of four staves, continuing the melody and accompaniment from the first system. The lyrics 'It blooms, it fades, and serves to show, How vain, how frail, are things be - - low.' are written below the staves. The musical notation continues with the same key signature and time signature.

Grave.

So fades the love - ly, blooming flow'r, Frail, smil - ing sol - ace of an hour;

So soon our tran - sient com - forts fly, And pleasure on - ly blooms to die.

Grave.

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 3/2 time signature. The lyrics are: "In mem'ry of your dy - ing Lord, Do thou, he said, till time shall end,"

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 3/2 time signature. The lyrics are: "Meet at my ta - ble and re - cord The love of your de - part - ed Lord."

Evening Hymn. L. M.

Clark.

89

Sleep, downy sleep, come close my eyes, Tired with beholding vanities; Welcome, sweet sleep, that driv'st away The toils and follies of the day.

Antworth. L. M.

Largo.

No bleeding bird, nor bleeding beast, Nor hyssop branch, nor sprinkling priest, Nor running brook, nor flood nor sea, Can wash the dismal stain away.

Lamentevole.

Now let our mournful songs re - cord The dy - ing sor - rows of our Lord;

The first system of the musical score for 'Armley. L. M.' consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#), and the time signature is 3/2. The melody is written in the upper staves, and the accompaniment is in the lower staves. The lyrics are written below the melody.

When he com - plain'd in tears and blood, As one for - sak - en of his God.

The second system of the musical score continues the melody and accompaniment. It also consists of four staves in treble and bass clefs. The key signature remains one sharp (F#), and the time signature is 3/2. The lyrics are written below the melody.

Babylon. L. M.

Rabencroft.

91

Grave.

Now let our mournful songs record The dying sorrows of our Lord, When he complain'd in tears and blood, As one forsaken of his God.

Munich. L. M.

A German air.

Lamentevole.

'Twas on that dark, that doleful night, When pow'rs of earth and hell arose Against the Son of God's delight, And friends betray'd him to his foes.

Grave.

Deep in our hearts let us record The deeper sorrows of our Lord; Be - hold the rising

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is B-flat major (two flats). The time signature is common time (C). The music is marked 'Grave.' The lyrics are written below the staves.

billows roll, To o - ver - whelm his ho - ly soul. To over - - whelm his ho - ly soul.

The second system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is B-flat major (two flats). The time signature is common time (C). The music continues from the first system. The lyrics are written below the staves.

Lord, when my raptur'd tho't surveys Crea - tion's beauties o'er, All nature joins to teach thy praise, And bid my soul rejoice.

Steuben. C. M.

Jones.

Moderato.

Great God, how in - finite art thou! What worthless worms are we! Let the whole race of creatures bow, And pay their praise to thee.

Forte e con spirito.

Let earth stand trembling on her base, And clouds the heavens deform; Blow, all ye winds, from every place,

Blow, all ye winds, from every place, And rush the final storm, And rush the final storm.

Orenburg. C. M.

Haydn.

95

Maestoso.

Be - - gin, my soul, the lof - ty strain, In sol - - emn ae - cent sing,

A sa - cred hymn of grate - - ful praise, To heav'n's Al - - migh - ty King!

Con spirito.

Behold the glories of the Lamb, Amid his Father's throne: Prepare new honors

This musical system consists of four staves. The top two staves are in treble clef with a key signature of two sharps (F# and C#). The bottom two staves are in bass clef with the same key signature. The music is in common time (C). The lyrics are written below the staves, with some words like 'Lamb' and 'Father's' underlined. The system ends with a double bar line.

*Pia.**For.*

for his name, And songs be - fore un - known. And songs be - fore un - known.

This musical system consists of four staves. The top two staves are in treble clef with a key signature of two sharps (F# and C#). The bottom two staves are in bass clef with the same key signature. The music is in common time (C). The lyrics are written below the staves, with some words like 'name,' and 'known.' underlined. The system ends with a double bar line.

Abridge. C. M.

Smith.

97

Moderato.

To medi - tate thy precepts, Lord, Shall be my sweet employ; My soul shall ne'er forget thy word, Thy word is all my joy.

Peterborough. C. M.

Andito.

Once more, my soul, the rising day Salutes my waking eyes; Once more, my voice, thy tribute pay To him that rules the skies.

Larghetto.

Hence from my soul, sad thoughts be gone, And leave me to my joys. My tongue shall triumph in my God, And make a joy-ful noise.

The first system of the musical score for 'Farrington' consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature is B-flat major (two flats), and the time signature is common time (C). The tempo marking 'Larghetto.' is above the first staff. The lyrics are written below the vocal staves.

Darkness and doubts had veil'd my mind, And drown'd my head in tears,

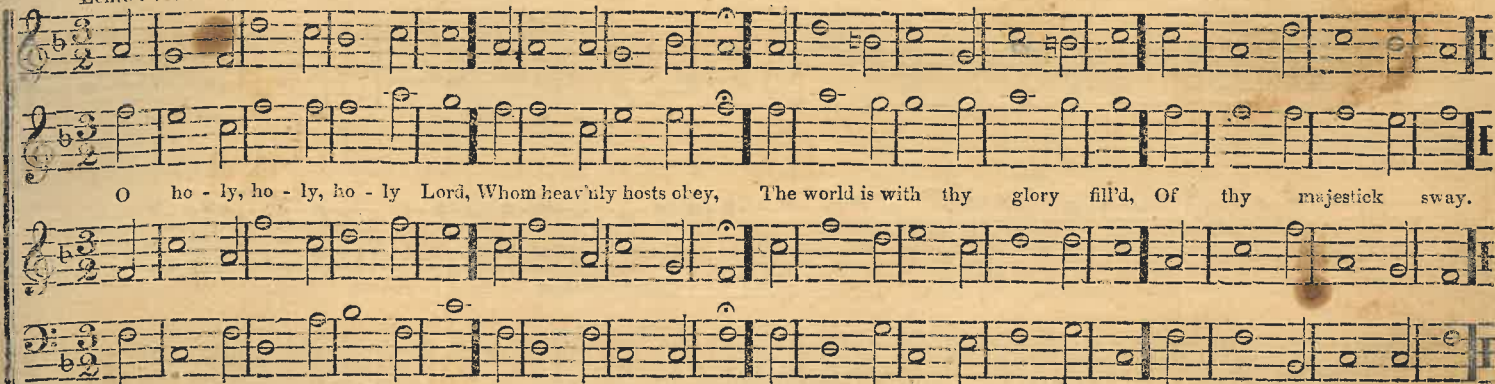
And drown'd my head in tears, Till sovereign grace with shining rays, Dispell'd my gloomy fears, Dispell'd my gloomy fears.

Darkness, Darkness, and doubts had veil'd my mind,

And drown'd my head in tears, Till sovereign grace dispell'd my gloomy fears.

The second system of the musical score continues the piece. It also consists of four staves. Above the first staff, there are dynamic markings: 'Pia.' (Piano), 'Cres.' (Crescendo), 'For.' (Forcible), 'Pia.' (Piano), and 'For.' (Forcible). The lyrics are written below the vocal staves.

Lento e Maestoso.



O ho - ly, ho - ly, ho - ly Lord, Whom heav'nly hosts obey, The world is with thy glory fill'd, Of thy majestick sway.

Guildhall. C. M.

Courteville.

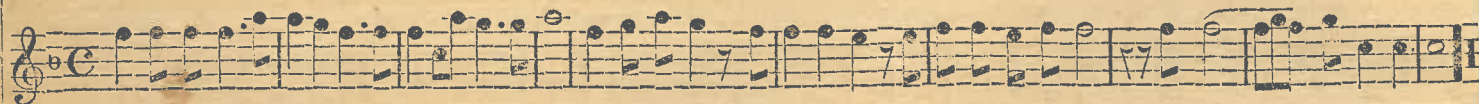


To celebrate thy praise, O Lord. I will my heart prepare; To all the listening world thy works, Thy wondrous works, declare.

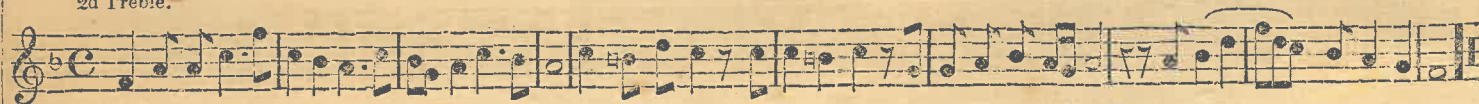
Tenor.



Alto.



2d Treble.



Your lofty thoughts are vain,

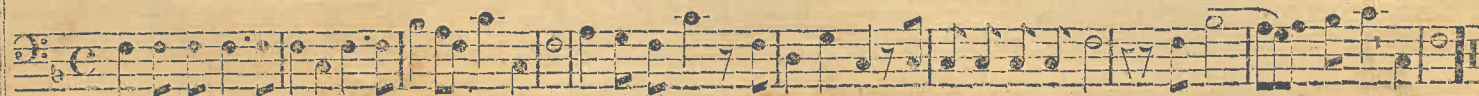
But ye must die like men. But ye must die like men.

Air.



Know that his kingdom is supreme,

He calls you gods, that awful name,



Tansur's Hymn. C. M.

Tansur.

101

Moderato.

O Thou, to whom all crea - tures bow, With - in this earth - ly frame,

Thro' all the world how great art Thou, How glorious is thy name!

Braintree. C. M.

Con spirito.

The first system of the musical score consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The second staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The third staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The fourth staff is in bass clef with a key signature of one sharp (F#) and a time signature of 3/4. The lyrics are written below the staves: "In God's own house pro - nounce his praise, His grace he there re - veals:".

In God's own house pro - nounce his praise, His grace he there re - veals:

The second system of the musical score consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The second staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The third staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The fourth staff is in bass clef with a key signature of one sharp (F#) and a time signature of 3/4. The lyrics are written below the staves: "To heav'n your joy and won - der raise, For there his glo - ry dwells.".

To heav'n your joy and won - der raise, For there his glo - ry dwells.

Moderato.

Far from the world, O Lord, I flee, From strife and tumult far;

This system contains the first four staves of the musical score. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp. The third and fourth staves are bass clefs with a key signature of one sharp. The lyrics are written below the second staff.

From scenes where sin is waging still, Its most successful war.

P. F.

This system contains the next four staves of the musical score. The first staff is a treble clef with a key signature of one sharp. The second staff is a treble clef with a key signature of one sharp. The third and fourth staves are bass clefs with a key signature of one sharp. The lyrics are written below the second staff. The system concludes with the markings 'P.' and 'F.' below the fourth staff.

Tallis' Chant. C. M.

Tallis.

Maestoso.

O all ye nations praise the Lord, Each with a different tongue: in every language learn his word, And let his name be sung.

Rochester. C. M.

Brillante.


God, my supporter and my hope, My help for ever near, Thine arm of mercy hold me up, When sinking in despair.

Bradford. C. M.

Handel.

105

Moderato.



I know that my Re-deem-er lives, And ever prays for me; Sal-va-tion to his saints he gives, And life and lib-erty.

Bedford. C. M.

Wheall.

Moderato.



Lord, thou wilt hear me when I pray, I am forev-er thine; I fear be-fore thee all the day, Nor would I dare to sin.

Andante.

There is a fountain fill'd with blood, Drawn from Immanuel's veins, And sinners plung'd beneath that flood, And

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The second staff is a treble clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves, with the first line of lyrics corresponding to the first three staves and the second line of lyrics corresponding to the fourth staff.

sinners, plung'd beneath that flood, Lose all their guilty stains, Lose all their guilty stains.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The second staff is a treble clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves, with the first line of lyrics corresponding to the first three staves and the second line of lyrics corresponding to the fourth staff.

Nottingham. C. M.

R. Clark.

107

Moderato.

Some seraph lend your heav'nly tongue, Or harp of gol - den string, That I may raise a lof - ty song To our e - ter - nal King!

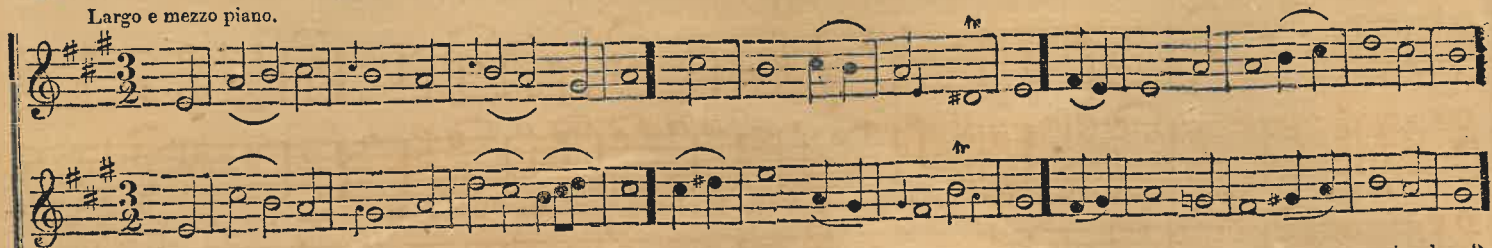
Hamburg. C. M.

Whitaker.

Andante e sempre piano.

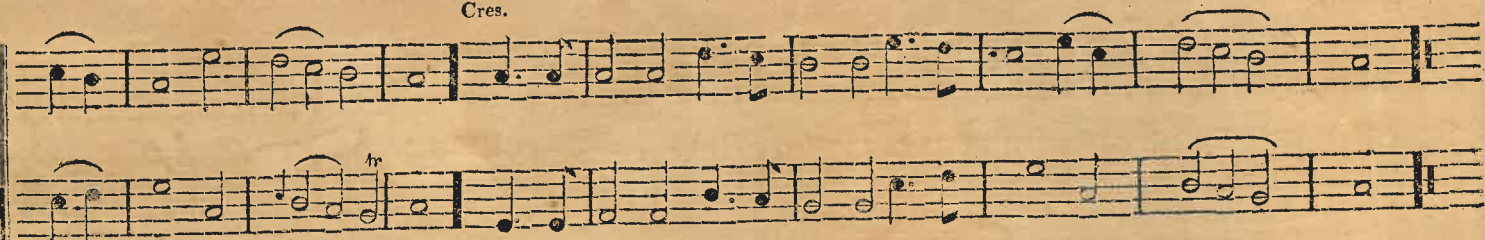
Stoop down, my soul, that us'd to rise, Converse a while with death! Think how a gasping mortal lies, And pants away his breath.

Largo e mezzo piano.



With pitying eyes, the Prince of grace Be - held our helpless grief; He saw, and (O a - mazing love!)

Cres.



He came to our relief. Halle - lujah, Halle - lujah, Halle - lujah, A - men,



Moderato.

O, 'twas a joyful sound to hear Our tribes devout - ly say, Up, Israel, to the temple haste, And keep the fes - tal day!

Liverpool. C. M.

Dr. Wainwright.

Moderato.

When I, with pleasing wonder, stand, And all my frame survey, Lord, 'tis thy work, I own thy hand, That form'd my humble clay

Moderate.

Lord, hear the voice of my com - plaint, Ac - cept my se - - cret pray'r;

To thee, a - - lone, my King, my God, Will I for help re - - pair.

For.

How long shall death the tyrant reign, And triumph o'er the just, While the rich blood of martyrs slain Lies mingled, Lies mingled with the dust.

Lo faith beholds the scatter'd shade, The dawn of heaven appears, And the bright morning gently spreads Its blushes, Its blushes, Its blushes round the spheres.

Organ. Voice.

Cantabile.

While thee I seek, protecting Pow'r, Be my vain wishes still'd, And may this consecrated hour With better hopes be fill'd.

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The music is written in a Cantabile style. The lyrics are written below the staves, aligned with the notes.

Pia.

For.

Thy love the pow'r of thought bestow'd, To thee my thoughts would soar: Thy mercy o'er my life has flow'd, That mercy I adore.

The second system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The music is written in a Pia. style. The lyrics are written below the staves, aligned with the notes.

Moderato.

Sing to the Lord Jehovah's name, And in his strength rejoice! When his sal - vation is our theme, Ex - alt - ed be our voice!

Advent. C. M.

Callcott.

Allegretto.

Let Zion and her sons rejoice; Behold the promis'd hour: Her God hath heard her adoring voice, And will exalt his pow'r, And will exalt, &c.

Largo.

First system of the musical score. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat), and the time signature is 3/2. The music features a variety of note values including quarter, eighth, and sixteenth notes, with many beamed notes. The lyrics are written below the staves.

Come, Holy Ghost, Cre - a - tor, come, In - spire the souls of them. In - spire the souls of them,

Second system of the musical score, continuing from the first. It also consists of four staves in the same key and time signature. The musical notation continues with similar note values and phrasing. The lyrics are written below the staves.

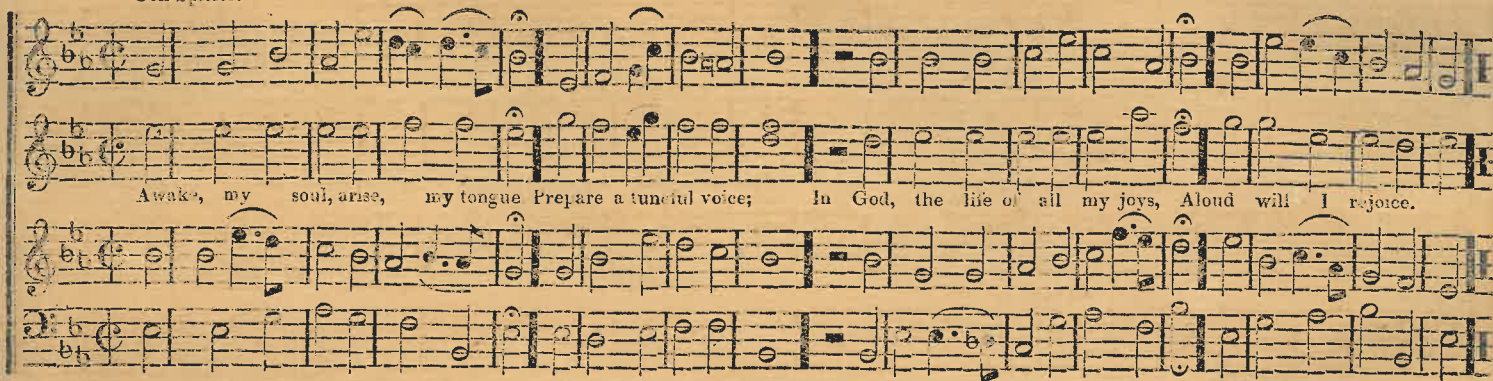
Till every heart which thou hast made, is fill'd with grace di - vine. Is fill'd with grace di - vine.

Blandford. C. M.

T. Jackson.

115

Con Spirito.



Awake, my soul, arise, my tongue Prepare a tuneful voice; In God, the life of all my joys, Abound will I rejoice.

Lincoln. C. M.

Coombs.

Allegro.



Blest be the dear u - niting love, That will not let us part; Our bodies may far off remove; We still are one in heart.

Moderato.

Sweet is the mem' - ry of thy grace, My God, my heav - 'ly King:

Let age to age thy righ - teous - ness In sounds of glo - - - ry sing!

Maestoso.

Pia.

Soon shall the glorious morning come, When all thy saints shall rise, And cloth'd in

Bassoon.

For.

their im - mor - tal bloom, At - tend thee to the skies, At - tend thee to the skies.

Moderato.

How vain are all things here be - low! How false, and yet low fair!

Each pleasure hath its poi - son too, And ev - - ry sweet a snare.

Maestoso.

Lord, in the morning thou shalt hear My voice ascending high, To thee will I direct my pray'r, To thee lift up mine eye.

Irish. C. M.

A. Williams.

Moderato.

Now shall my inward joys arise, And burst in - to a song; Al - mighty love inspires my heart, And pleasure tunes my tongue.

Moderato.

Shep - herds re - - jice, lift up your eyes, And send your tears a - way!

News from the region of the skies! Sal - - va - tion's born to - - - day!

Birmingham. C. M.

Dr. Croft.

121

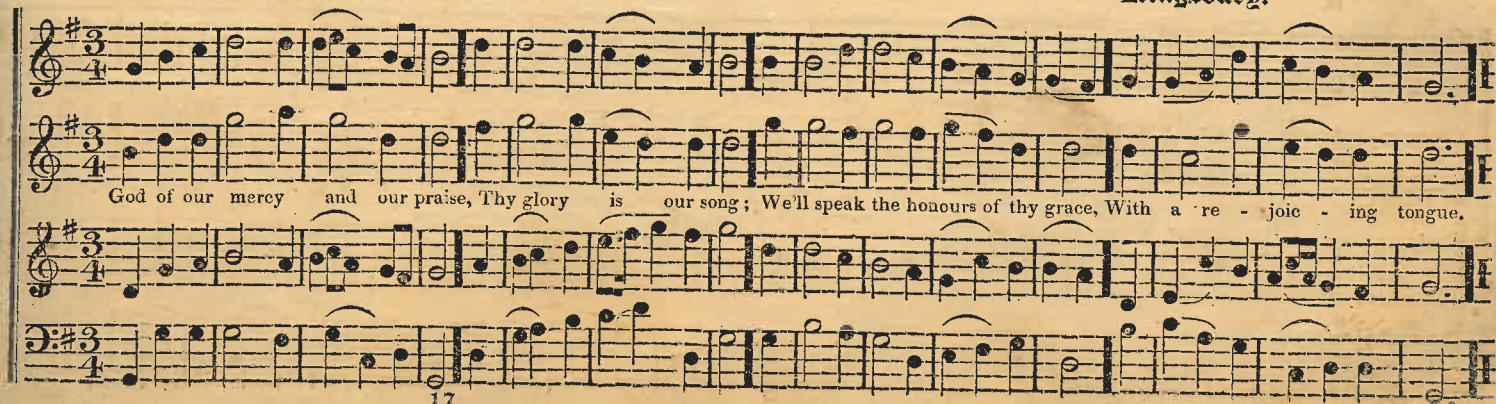
Moderato.



My trust is in my heav'nly friend, My hope in thee, my God; Rise, and my helpless life defend From those who seek my blood.

Portsea. C. M.

Kingsbury.



God of our mercy and our praise, Thy glory is our song; We'll speak the honours of thy grace, With a re-joic-ing tongue.

Moderato.

There is a land of liv - ing joy, Beyond the utmost skies, Where scenes of bliss wait our alloy, In boundless prospect rise.

Strafford. C. M.

Dr. Wainwright.

Moderato.

I'm not ashamed to own my Lord, Or to defend his cause, Maintain the honor of his word, The glory of our cross.

Christmas. C. M.

Handel.

123

Ardito.

Awake, my soul, stretch ev'ry nerve, And press with vigor on; A heavenly race demands thy zeal, And an immortal crown. And an immortal crown.

Barby. C. M.


Larghetto.

Hope looks beyond the bounds of time, When, what we now deplore, Shall rise in full immor - tal prime, And bloom to fade no more.

Moderato.

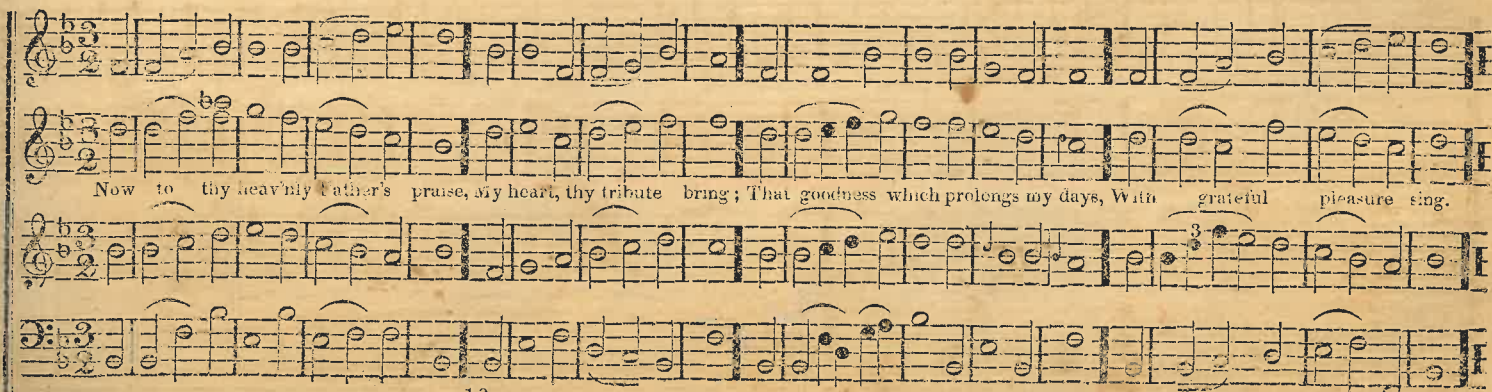
First system of musical notation for 'Rockland. C. M.' in 3/2 time. It consists of four staves. The first two staves are treble clef, and the last two are bass clef. The melody is written in the first treble staff. The lyrics are: "Let heav'n arise, let earth appear, Said the Almighty Lord: The heav'n's arose, The earth appear'd, At his cre-a-ting word."

Second system of musical notation for 'Rockland. C. M.' in 3/2 time. It consists of four staves. The first two staves are treble clef, and the last two are bass clef. The melody is written in the first treble staff. The lyrics are: "Thick darkness brooded o'er the deep: God said 'Let there be light!' The light shone round with smiling ray, And scatter'd ancient night."



Arise, O King of grace, arise, And enter to thy rest; Lo! thy church waits with longing eyes, Thus to be own'd and blest.

Holborn. C. M.



Now to thy heavenly Father's praise, my heart, thy tribute bring; That goodness which prolongs my days, With grateful pleasure sing.

Mezzo piano.

Lord, when to - - gether here we meet, And taste thy heav - - nly grace,

Thy smiles are so di - - vine - ly sweet, We're loth to leave the place.

Andante.

In ev'ry joy that crowns my days, In ev' - ry pain I bear, My heart shall find delight in praise, Or seek relief in pray'r.

Dundee. C. M.

Moderato.

Let not despair nor fell revenge Be to my bosom known; O give me tears for other's woe, And patience for my own.

Canterbury. C. M.

Mezzo piano.

Why do we mourn departing friends, Or shake at death's alarms? 'Tis but the voice that Jesus sends, To call them to his arms.

Charmouth. C. M.

Andantino.

My Saviour, my Al-migh - ty friend, When I begin thy praise, Where will the growing numbers end, The num - ers of thy grace!

Wantage. C. M.

129

Grave.

Now I forbid my carnal hope, My fond desires recall; I gave my mortal interest up, And make my God my all.

Windsor. C. M.

G. Kirby.

Grave.

My God, how many are my fears, How fast my foes increase! Their number, how it multiplies, How fatal to my peace!

Grave.

The righteous souls that take their flight Far from this world of pain. In God's eter-nal bosom blest, Forev-er shall remain.

Courtland. C. M.

A. Jackson.

Grave.

Help, Lord, for men of virtue fail, Re-ligion los-es ground; The sons of wickedness prevail, And treacheries abound.

Tenor and Alto.

Now let our droop - ing hearts re - - vive, And ev' - - ry tear be dry;

Why should these eyes be drown'd in grief,

Woodford. C. M.

Largo.

To calm the sorrows of the mind, Our heav'nly Friend is nigh, To wipe the anxious tear that starts And trembles in the eye.

Durham. C. M.

W. Purcell.

Help, Lord, for men of virtue thy blest courts repair, And while he bows before thy throne shall find acceptance there.

Denton. C. M.

Dr. Green.

133

Grave.

Life is a gain, a fleeting hour. How soon the vapour of our life is a fading flower, That even in blooming dies!

Bether. C. M.

Dr. Howard.

Grave.

Let us, O God of love, redeem earth is a tiresome place; How long shall we, thy children mourn Our absence from thy love?

Lamentevole.

Hark! from the tombs, a doleful sound, My ears, attend the cry: Ye living men, come view the ground, Where you must shortly lie.

Palmyra. C. M.

Buonomini.

Lamentevole.

That once lov'd form, now cold and dead, Each mournful thought employs; And nature weeps her comfort-fied, And wither'd all her joys.

Foreland. C. M.

Callcott.

135

Mezzo forte.

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a 3/2 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The music is written in a style typical of 19th-century hymnals, with notes, rests, and bar lines clearly visible. The lyrics are written below the staves.

Thy words the raging winds con - trol, And rule the boisterous deep, And rule the boisterous deep ;

The second system of the musical score also consists of four staves, continuing the melody and accompaniment from the first system. The notation and key signature remain consistent. The lyrics are written below the staves.

Thou mak'st the sleeping billows roll, The rolling billows sleep. The rolling billows sleep.

Dolce.

Thee we adore, Eter - nal Name, And humbly own to thee, How feeble is our mortal frame, What dy - ing worm are we.

Martyrs. C. M.

Lento e sempre piano.

The year rolls round, and steals away The youth that first in error, whate'er we do, whate'er we be. We're hasting to the grave.

Carolina. C. M.

Combs.

137

Mezzo piano.

God of my life, look gently down, Behold the pains I feel; But I am dumb before thy throne, Nor dare dispute thy will.

Collingham. C. M.

T. Jackson.

Piano.

The dear delights we here en - joy, And call our own in vain, Are but short favours borrow'd now, To be repaid again.

Lamentevole.



Dark was the night, and cold the ground, On which the Lord was laid; His sweat like drops of blood ran down, In ag - o - ny he pray'd.

Eastburn. S. M.

Barwood.

Moderato.



To God, in whom I trust, I lift my heart and voice; Oh let me not be put to shame, Nor let my foes rejoice!

Mount Ephraim. S. M.

Milgrove.

139

Moderato.

First system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. The second staff is a treble clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are: "Your harps, ye trem - - bling saints, Down from the wil - - lows take!"

Your harps, ye trem - - bling saints, Down from the wil - - lows take!

Second system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. The second staff is a treble clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are: "Loud to the praise of love di - vine, Bid ev - - ry string a - wake!"

Loud to the praise of love di - vine, Bid ev - - ry string a - wake!

Moderato.

How various and how new, Are thy com - pas - sions, Lord! Each morning shall thy mercy shew. Each night thy love record.

Clapton. S. M.

Jones.

Maestoso.

Thy name, Almighty Lord, Shall sound thro' distant lands; Great is thy grace, and sure thy word, Thy truth for - ev - er stands.

Tasto. Unison.

Allegro.

With looks se - rene, he said, Go vis - it Christ your king: And straight a

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 3/4. The second staff is a treble clef with a key signature of one flat and a time signature of 3/4. The third staff is a treble clef with a key signature of one flat and a time signature of 3/4. The fourth staff is a treble clef with a key signature of one flat and a time signature of 3/4. The lyrics are written below the second and third staves.

flaming 3 troop appear'd, The shepherds heard them sing. The shepherds heard them sing.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat and a time signature of 3/4. The second staff is a treble clef with a key signature of one flat and a time signature of 3/4. The third staff is a treble clef with a key signature of one flat and a time signature of 3/4. The fourth staff is a treble clef with a key signature of one flat and a time signature of 3/4. The lyrics are written below the second and third staves.

Cantabile.

On the fair heavenly hills, The saints are blest a - bove, Where joy like morn - ing

The first system of the musical score consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The second staff is in treble clef with a key signature of one sharp and a time signature of 3/4. The third staff is in treble clef with a key signature of one sharp and a time signature of 3/4. The fourth staff is in bass clef with a key signature of one sharp and a time signature of 3/4. The lyrics are written below the second and third staves.

dew dis - - tills, And all the air is love. And all the air is love.

The second system of the musical score consists of four staves. The top staff is in treble clef with a key signature of one sharp and a time signature of 3/4. The second staff is in treble clef with a key signature of one sharp and a time signature of 3/4. The third staff is in treble clef with a key signature of one sharp and a time signature of 3/4. The fourth staff is in bass clef with a key signature of one sharp and a time signature of 3/4. The lyrics are written below the second and third staves.

Rutland. S. M.

Con espressione.

143

Grace, 'tis a charming sound, Har - monious to the ear; Heav'n with the echo shall resound,

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The melody is written on the top staff, and the accompaniment is on the bottom staff. The lyrics are written below the top staff.

And all the earth shall hear. Heav'n with the echo shall resound, And all the earth shall hear.

The second system of the musical score consists of four staves, continuing the melody and accompaniment from the first system. The lyrics are written below the top staff.

Con Spirito.

Heav'n with the echo shall resound,

Grace! 'tis a charm - ing sound, Har - mo - nious to the ear; P. Heav'n with the echo shall re -

Heav'n with the echo shall re - sound, P. P. Heav'n with the echo shall re -

Heav'n, &c. P. And all, &c. F. sound, with the echo shall resound, P. And all the earth shall hear, And all the earth shall hear. And all the earth shall hear. F. F. Heav'n, &c. P. P. And all, &c. And all the earth, And all, &c.

Maestoso.

Behold, the lofty sky Declares its Maker, God ; And all the starry works on high, Proclaim his pow'r abroad.

Shirland. S. M.

Stanley.

Moderato.

2d Treble.

Tenor.

Behold, the morn - ing sun Begins his glo - rious way : His beams thro' all the nations run, And life and light convey.

Allegretto con spirito.

Come, sound his praise abroad, And hymns of glory sing! Je-hovah is the sov'reign God, The u-niver-sal King.

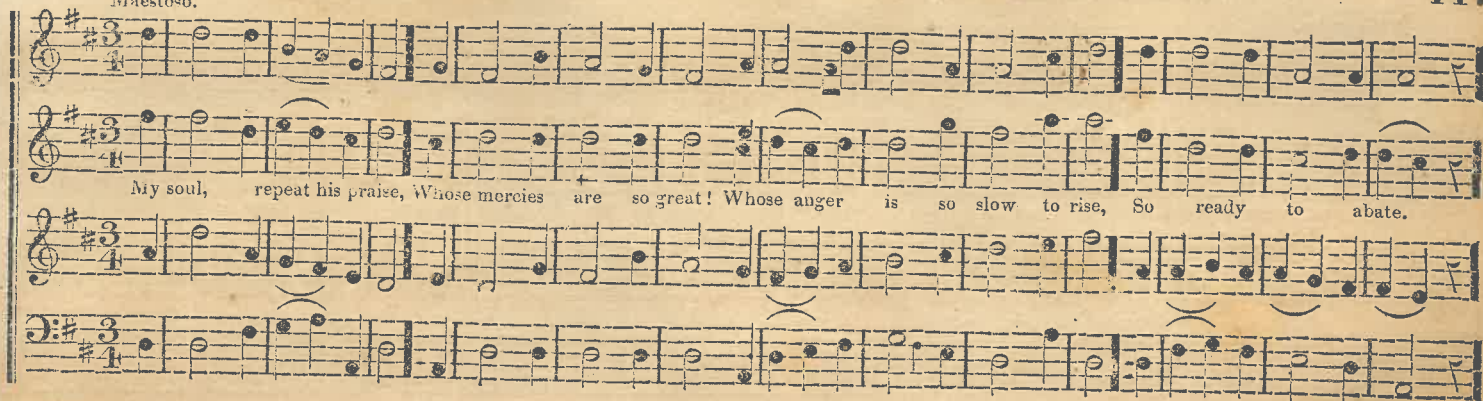
Croydon. S. M.

German.

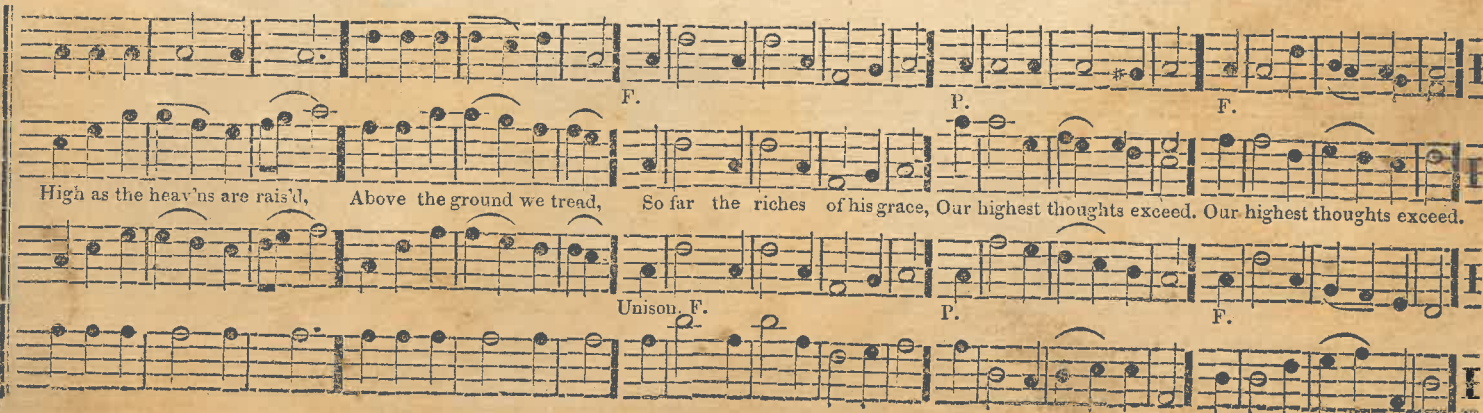
Moderato.

The God Je-hovah reigns, Let all the nations fear; Let sinners tremble at his throne, And saints be hum-ble there.

Maestoso.



My soul, repeat his praise, Whose mercies are so great! Whose anger is so slow to rise, So ready to abate.



High as the heav'ns are rais'd, Above the ground we tread, So far the riches of his grace, Our highest thoughts exceed. Our highest thoughts exceed.

Unison. F. P. F. P. F.

Allegretto.

My soul with patience waits For thee, the living God; My hopes are on thy promise built, Thy nev - er failing word.

Dover. S. M.

A. Williams.

Con spirito.

Behold, the morning sun Begins his glorious way; His beams thro' all the nations run, And life and light convey.

Allegro.


The hill, the lawn, the lake, With thousand beauties shine; The silent grove, and aw - ful shade, Proclaim his pow'r divine.

Fairfield. S. M.

Allegretto.

Let diff'ring nations join, To cel - e - brate thy fame; And all the world, O Lord, combine, To praise thy glorious name.

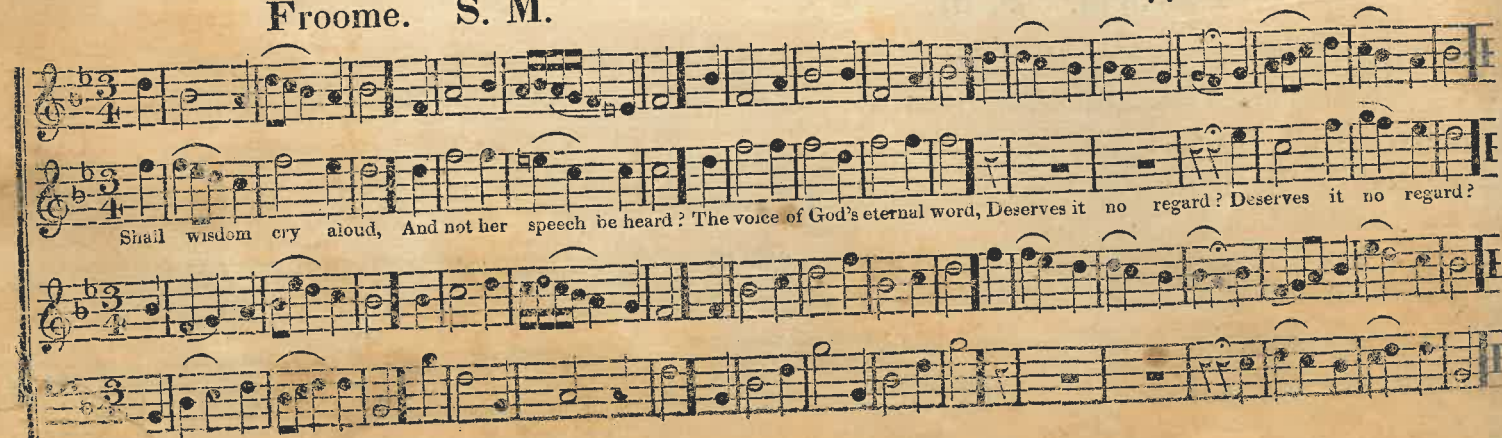
Larghetto.



Maker and sov'reign Lord Of heav'n and earth, and seas, Thy provi - dence confirms thy word, And an - swers thy decrees.

Froome. S. M.

Husband.



Shall wisdom cry aloud, And not her speech be heard? The voice of God's eternal word, Deserves it no regard? Deserves it no regard?

Be - - hold, the morn - ing sun Be - - gins his glo - - rious way;

His beams through all the na - - tions run, And life and light con - vey.

Sing to the Lord aloud, And make a joyful noise; God is our strength, our Saviour God, Let Israel hear his voice.

Richland. S. M.

A. Williams.

Andante.

Hark! it is wisdom's voice, That spreads itself around; Come hither, all ye sons of death, And listen to the sound.

Andante Grazioso.

Come, ye that love the Lord, And let our joys be known; Join in a song with sweet accord, And thus surround the throne!

Solo. P. Tutti. F. Solo. P. Tutti. F. F.

The sorrows of the mind, Be banish'd from the place; Religion never was design'd, To make our pleasures less.

Solo. P. Tutti. F. Solo. P. Tutti. F. F.

Lead me to the rock, That's high above my head, And make the covert of thy wings, My shelter and my shade.

This musical score is for a song in 3/2 time, key of D major. It consists of four staves. The first two staves are for the vocal part, and the last two are for the piano accompaniment. The lyrics are: "Lead me to the rock, That's high above my head, And make the covert of thy wings, My shelter and my shade." There are triplets in the vocal part on the words "shelter" and "shade".

Laurens. S. M.

Dr. Howard.

From lowest depths of woe, To God I send my cry; Lord, hear my suppli - cating voice, And graciously reply.

This musical score is for a song in 3/4 time, key of D major. It consists of four staves. The first two staves are for the vocal part, and the last two are for the piano accompaniment. The lyrics are: "From lowest depths of woe, To God I send my cry; Lord, hear my suppli - cating voice, And graciously reply." The tempo is marked "Dolce".

Grave.

When overwhelm'd with grief, My heart with - in me dies, Helpless and far from all re - lief, To heav'n I lift my eyes.

Guilford. S. M.

J. Arnold.

Piano.

I hear the voice of woe, I hear a brother's sigh; Then let my heart with pi - ty flow, With tears of love mine eye.

O thou, whose mercy hears Contrition's humble sigh, Whose hand, in - dulgent, wipes the tears From ev'ry weeping eye.

Yarmouth. S. M.

Wainwright.

Largo e sempre piano.

Thou centre of my rest, Look down with pitying eye, While with pro - tracted pain oppress'd, I breathe the plaintive sigh.

Gloucester. L. M. 6 lines.

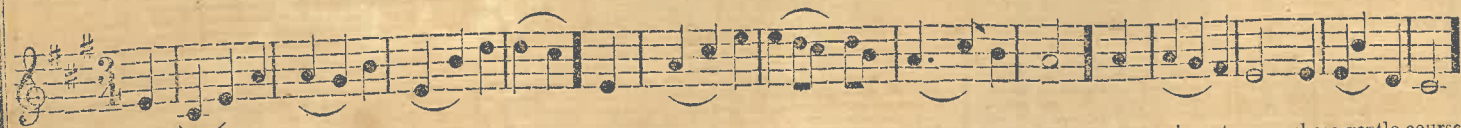
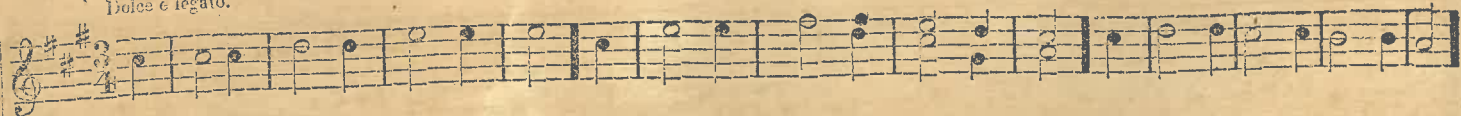
Rillgrobe.

157

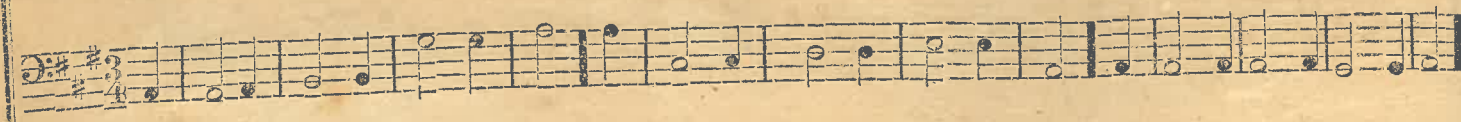
Con spirito.

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#). The first staff begins with a forte (F.) dynamic and a first ending bracket. The second staff begins with a piano (P.) dynamic. The lyrics are written below the staves: "Angels of light; e - - the - real fires! A - rise and sweep your awful lyres! To you the sacred right belongs,". The system concludes with a repeat sign.

The second system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#). The first staff begins with a forte (F.) dynamic and a first ending bracket. The lyrics are written below the staves: "To raise the lay and lead our songs. Ye in his courts of glo - ry dwell, And best his pow'r and grace can tell." The system concludes with a repeat sign.

Dolce e legato.

There is a stream, whose gentle course Surrounds the cit - y of our God. There is a stream, whose gentle course



Surrounds the cit - y of our God—A sac - red riv - er, from whose fount, The liv - ing wa - ters flow abroad.



Morning Hymn. L. M. 6 lines.

Castellon.

159

Andante.

Soon as the morn sa - lutes your eyes, And, from sweet sleep, re - fresh'd you rise, Think on the Au - thor of the light,

And praise him for the glo - rious sight! His mer - cy in - fi - nite a - dore, His good - ness in - fi - nite im - pore.

Sostenuto Adagio,

Lord, when my thoughts de-light - ed rove, Amidst the won-ders of thy love, Sweet hope re-vives my droop-ing heart, And

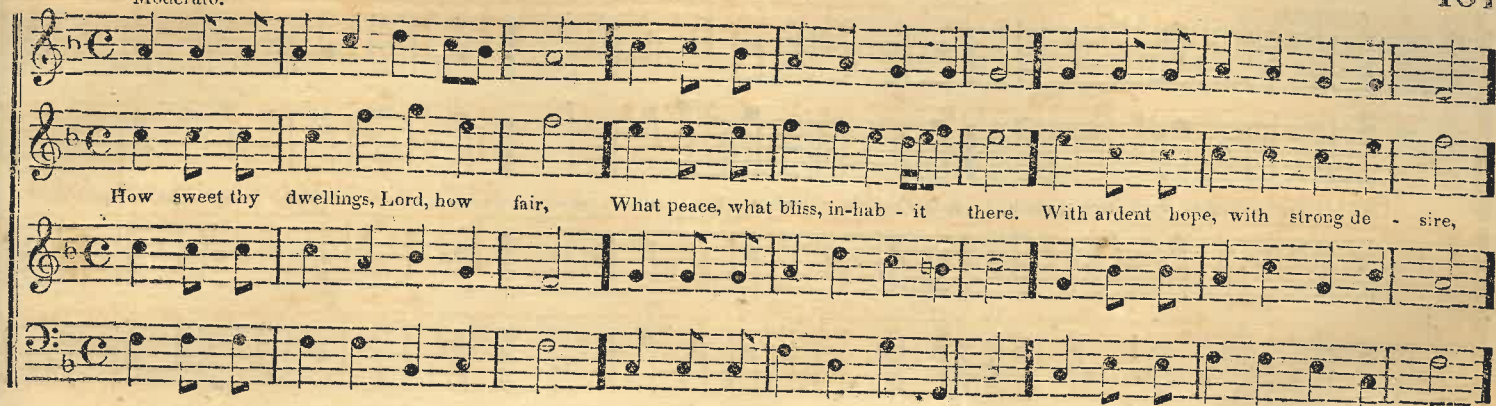
bids my fears and doubts de - part. Lord, so my thoughts de - light - ed rove, Amidst the won - ders of thy love.

Zion. L. M. 6 lines:

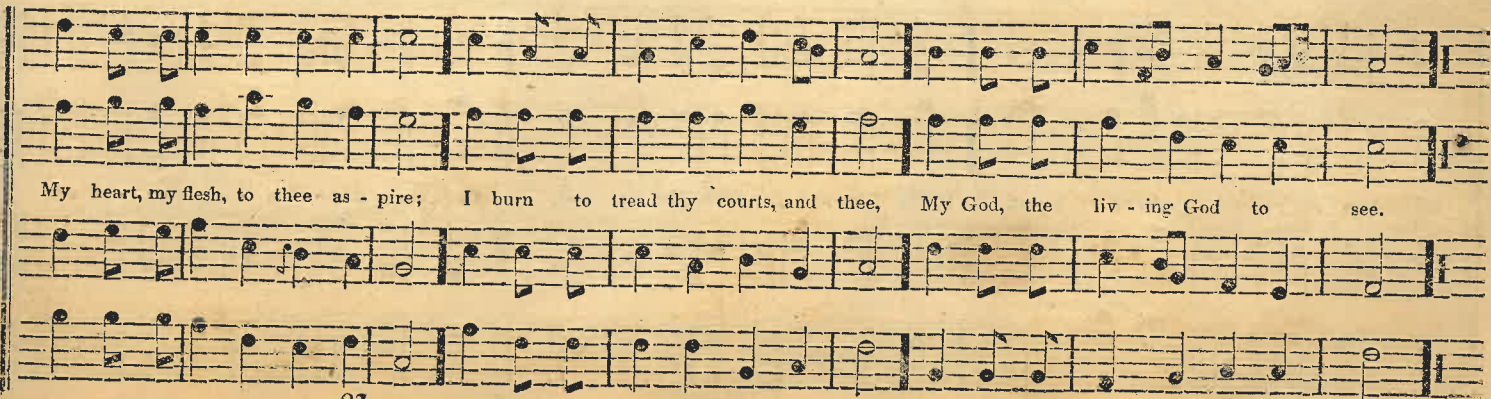
Moderato.

Allegro.

161



How sweet thy dwellings, Lord, how fair, What peace, what bliss, in-hab - it there. With ardent hope, with strong de - sire,



My heart, my flesh, to thee as - pire; I burn to tread thy courts, and thee, My God, the liv - ing God to see.

Forty-Sixth Psalm. L. P. M.

Allegretto.

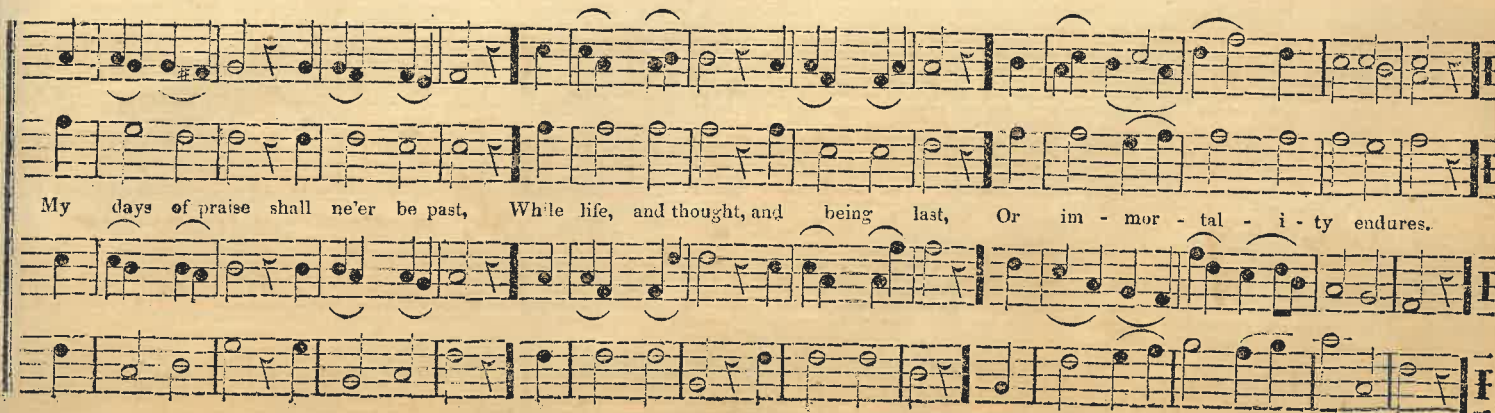
I'll praise my Maker with my breath, And when my voice is lost in death, Praise shall employ my nobler pow'rs.

My days of praise shall ne'er be past, While life and thought and being last, Or im-mor-tal-i-ty en-dures.

Moderato.



I'll praise my Maker with my breath, And when my voice is lost in death, Praise shall em-ploy my no-ble pow'rs.



My days of praise shall ne'er be past, While life, and thought, and being last, Or im-mor-tal-i-ty endures.

The Lord my pasture shall prepare, And feed me with a shepherd's care; His presence shall my wants supply,

This system contains the first four staves of the hymn. The first staff is a treble clef melody in G major (one flat) and 3/2 time. The second staff is an alto clef melody. The third staff is a treble clef melody. The fourth staff is a bass clef accompaniment. The lyrics are written below the staves, with words grouped under musical phrases.

And guard me with a watch - ful eye. My noon-day walks he shall at - tend, And all my midnight hours de - fend.

This system contains the next four staves of the hymn. The first staff is a treble clef melody. The second staff is an alto clef melody. The third staff is a treble clef melody. The fourth staff is a bass clef accompaniment. The lyrics continue below the staves.

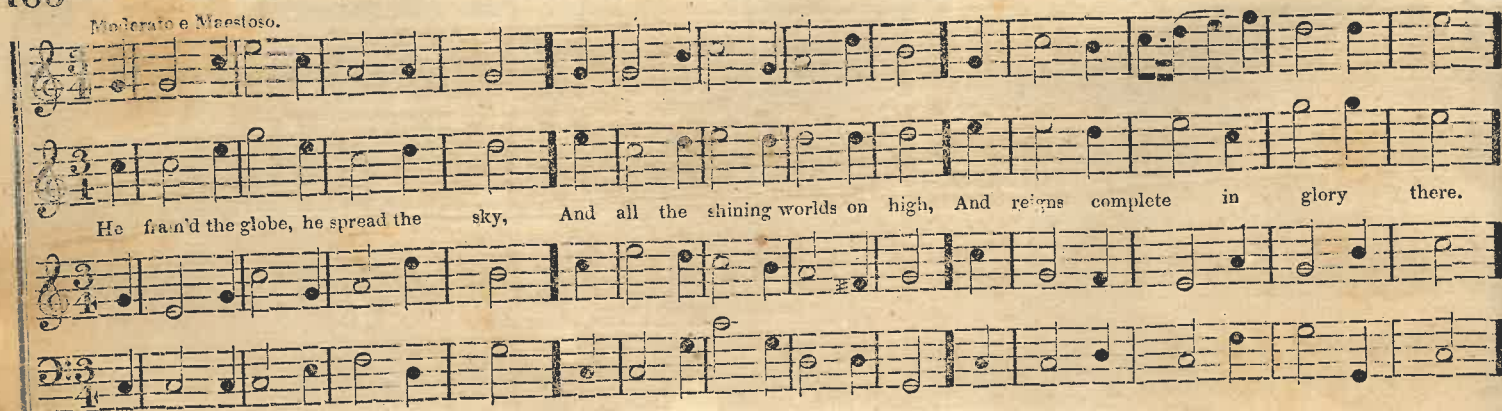
Dolce.

Yet a few years, or days, perhaps, Or moments pass, in silent lapse, And time, to me, shall be no more, No more the sun these

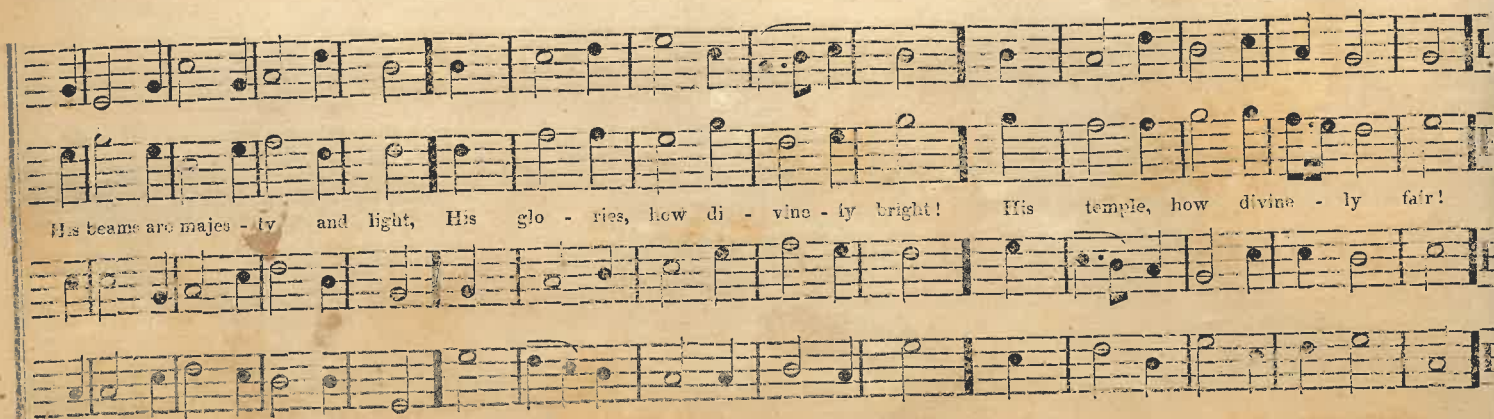
The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a time signature of 6/8. The bottom two staves are in bass clef with the same key signature and time signature. The music is written in a flowing, lyrical style with many eighth and sixteenth notes. The lyrics are written below the staves, aligned with the melody.

eyes shall view, Earth o'er these limbs her dust shall strew, her dust shall strew, And life's de - lusive dream be o'er.

The second system of the musical score also consists of four staves, continuing the melody and accompaniment from the first system. The lyrics continue below the staves. The musical notation remains consistent with the first system, featuring a mix of eighth and sixteenth notes.

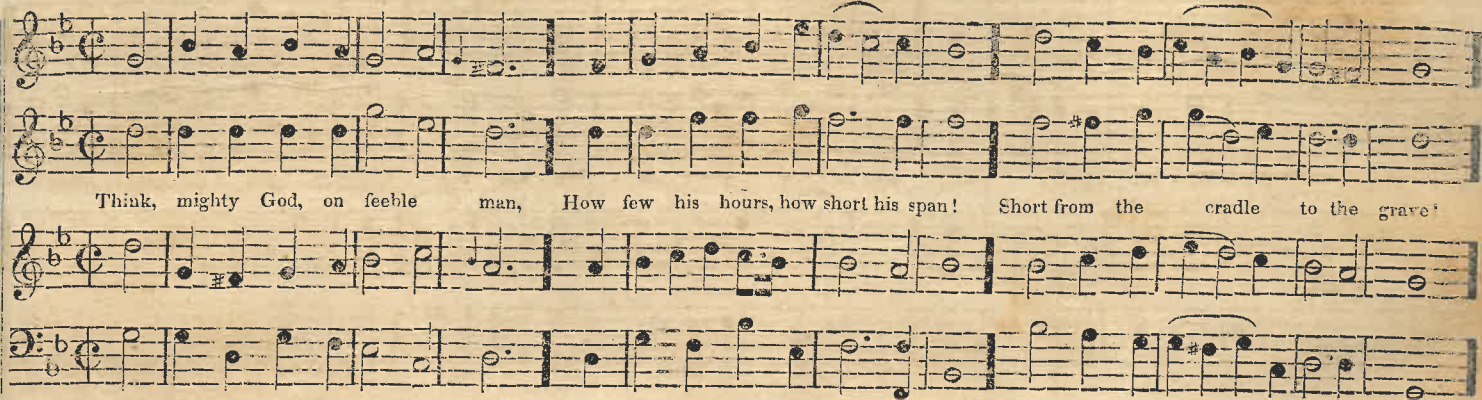
Moderato e Maestoso.

He fram'd the globe, he spread the sky, And all the shining worlds on high, And reigns complete in glory there.

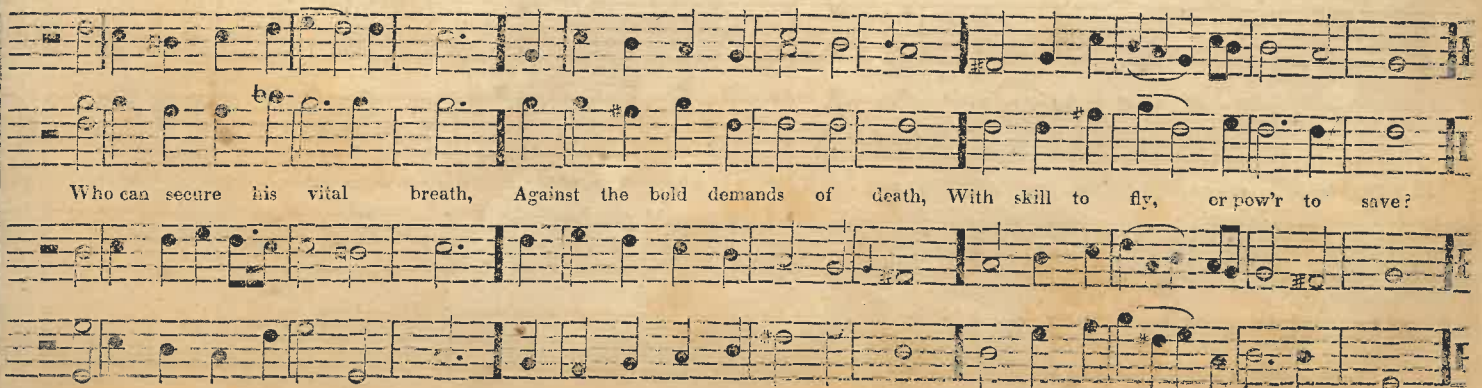


His beams are majes - ty and light, His glo - ries, how di - vine - ly bright! His temple, how divine - ly fair!

Piano.



Think, mighty God, on feeble man, How few his hours, how short his span! Short from the cradle to the grave!



Who can secure his vital breath, Against the bold demands of death, With skill to fly, or pow'r to save?

Moderato.

The Lord th'e - ter - nal sceptre rears, And nature's pow'r ob - serv - ant hears, Whate'er his will en - joins:

This musical system consists of four staves. The first two staves are treble clef, and the last two are bass clef. The time signature is 3/2. The music is written in a key with one sharp (F#). The lyrics are written below the staves, with the first line of lyrics corresponding to the first two staves and the second line to the last two.

His head with purest splendors crown'd, With maj - es - ty he vests him round, And girds with strength his loins.

This musical system consists of four staves, continuing the musical notation from the first system. The lyrics are written below the staves, with the first line of lyrics corresponding to the first two staves and the second line to the last two.

Newburg. C. P. M.

Dr. Randal.

169

Andante.

The joyful morn, my God, is come, That calls me to thy honor'd dome, Thy presence to adore.

This system contains the first four staves of the musical score. The first staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 3/4. The second staff is a treble clef with a key signature of one flat and a time signature of 3/4. The third staff is a treble clef with a key signature of one flat and a time signature of 3/4. The fourth staff is a bass clef with a key signature of one flat and a time signature of 3/4. The lyrics are written below the second and third staves.

My feet the summons shall at - tend, With willing steps thy courts ascend, And tread the hal - low'd floor.

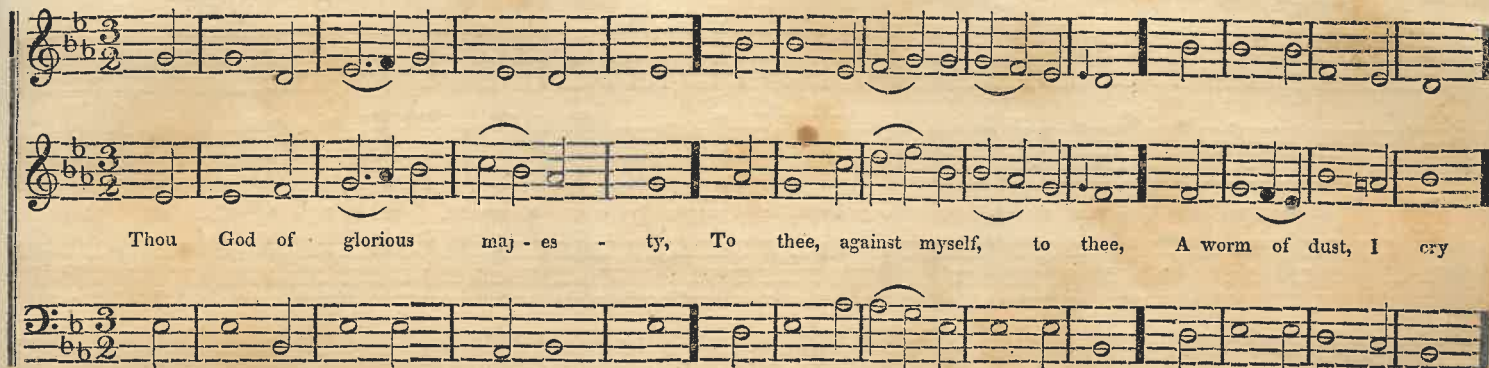
This system contains the next four staves of the musical score. The first staff is a treble clef with a key signature of one flat and a time signature of 3/4. The second staff is a treble clef with a key signature of one flat and a time signature of 3/4. The third staff is a treble clef with a key signature of one flat and a time signature of 3/4. The fourth staff is a bass clef with a key signature of one flat and a time signature of 3/4. The lyrics are written below the second and third staves.

Moderato.

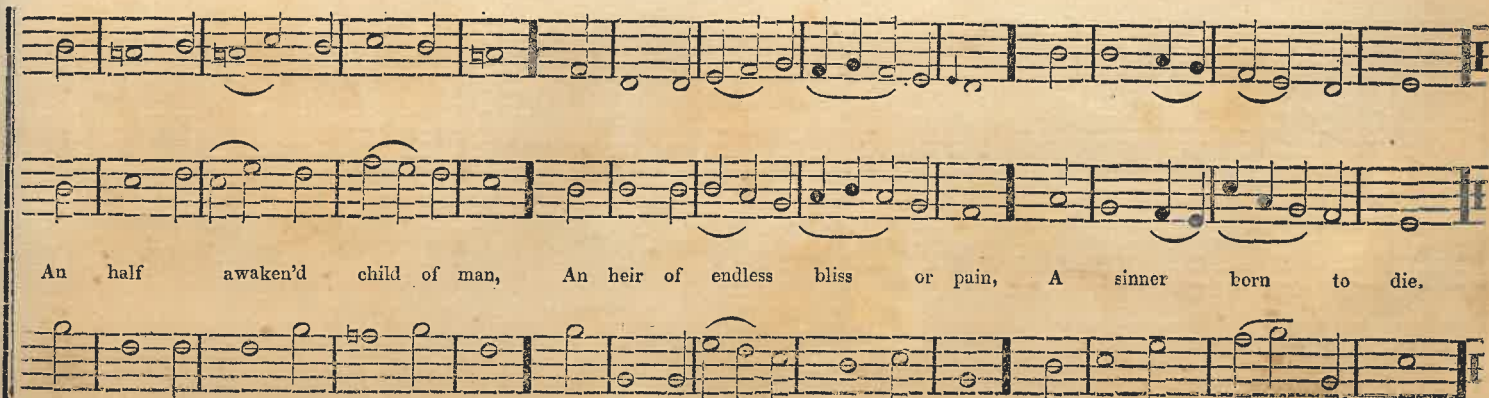
Be - gin, my soul, th'ex - alt - ed lay, Let each en - rap - tur'd thought obey, And praise th'Almighty's name!

Second Treble. Alto.

Lo! heav'n and earth, and sea and skies, In one me - lo - dious concert rise, To swell this - spiring theme.



Thou God of glorious maj - es - ty, To thee, against myself, to thee, A worm of dust, I cry



An half awaken'd child of man, An heir of endless bliss or pain, A sinner born to die.

How pleas'd and blest was I, To hear the people cry, Come let us seek our God to day!

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The melody is written on the top staff, with the lyrics 'How pleas'd and blest was I, To hear the people cry, Come let us seek our God to day!' written below it. The accompaniment is written on the bottom two staves.

Yes, with a cheerful zeal, We'll haste to Zion's hill, And there our vows and honours pay.

The second system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The melody is written on the top staff, with the lyrics 'Yes, with a cheerful zeal, We'll haste to Zion's hill, And there our vows and honours pay.' written below it. The accompaniment is written on the bottom two staves.

Wilmington. S. P. M.

173

How pleasant 'tis to see Kindred and friends agree, Each in their proper station move,

The first system of the musical score consists of four staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/2 time signature. The second staff is in treble clef with a key signature of two sharps and a 3/4 time signature. The third staff is in treble clef with a key signature of two sharps and a 3/4 time signature. The fourth staff is in bass clef with a key signature of two sharps and a 3/4 time signature. The lyrics are written below the staves, with some words grouped by parentheses.

And each fulfil their part, With sym - pa - this - ing heart, In all the cares of life and love.

The second system of the musical score consists of four staves. The top staff is in treble clef with a key signature of two sharps and a 3/2 time signature. The second staff is in treble clef with a key signature of two sharps and a 3/4 time signature. The third staff is in treble clef with a key signature of two sharps and a 3/4 time signature. The fourth staff is in bass clef with a key signature of two sharps and a 3/4 time signature. The lyrics are written below the staves, with some words grouped by parentheses.

Ardito.

Blow ye the trumpet, blow The gladly solemn sound: Let all the nations know To earth's re-

motest bound, The year of Ju - bi - lee is come; Re - turn ye ran - som'd sinners, home.

Largo.

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two flats (Bb, Eb) and a 3/2 time signature. The second staff is a treble clef with a key signature of two flats and a 3/2 time signature. The third staff is a treble clef with a key signature of two flats and a 3/2 time signature. The fourth staff is a bass clef with a key signature of two flats and a 3/2 time signature. The lyrics are written below the second and third staves.

To God, the mighty Lord, Your joyful thanks repeat: To him due praise afford, As good as


The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two flats and a 3/2 time signature. The second staff is a treble clef with a key signature of two flats and a 3/2 time signature. The third staff is a treble clef with a key signature of two flats and a 3/2 time signature. The fourth staff is a bass clef with a key signature of two flats and a 3/2 time signature. The lyrics are written below the second and third staves.

he is great. For God does prove Our constant friend; His boundless love Shall never end.

Moderato.

A - wake, our drowsy souls And burst the slothful band; The wonders of this day, Our noblest

songs de - mand. Aus - pi - cious morn, Thy blissful rays, Bright seraphs hail, In songs of praise.



Rejoice! the Lord is King! Your Lord and King a - dore; Mortals, give thanks and sing, And triumph evermore.



Lift up your hearts, Lift up your voice, Rejoice, again I say, rejoice, Rejoice, Again I say re-joice.

Moderato.

Ye boundless realms of joy, Exalt your Maker's fame, His praise your songs employ, His praise your songs employ, Above the starry frame, A-

bove the starry frame. Your voices raise, Ye cherubim And seraphim, To sing his praise. Your voices raise, Ye cherubim And seraphim, To sing his praise.

Weymouth. H. M.

Harrison.

179

Moderato.

Second Treble. Alto.

Jesus, our great High Priest, Hath shed his blood and died : My guil - ty conscience seeks - - - No sa - cri - fice beside.

This system contains the first four staves of music. The first staff is the Soprano line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is the Second Treble line in treble clef. The third staff is the Alto line in treble clef. The fourth staff is the Bass line in bass clef with a key signature of one sharp (F#). The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes.

Second Treble. Alto. F.

His precious blood Did once atone, And now he pleads Before the throne. His precious blood did once atone, And now he pleads before the throne.

This system contains the next four staves of music. The first staff is the Second Treble line in treble clef. The second staff is the Alto line in treble clef. The third staff is the Bass line in bass clef. The fourth staff is the Bass line in bass clef. The lyrics are written below the staves. A dynamic marking 'F' (Forte) is visible below the third staff.

Affettuoso.

Jesus, lover of my soul, Let me to thy bosom fly, While the nearer waters roll, While the tempest still is high. Hide me, O my

Saviour, hide, Till the storm of life is past; Safe into thy haven guide; O receive, O receive, O receive my soul at last.

Alcester. Sevens.

181

Moderate.

When, my Saviour, shall I be Perfect - ly resign'd to thee, Poor and vile in my own eyes, Only in thy wisdom wise.

Naples. Sevens.

Allegro.

Affettuoso.

Sov'reign Ruler, Lord of all, Prostrate at thy feet I fall; Hear, O hear, my ar - dent cry; Frown not, lest I faint and die!

Andante e sempre piano.

Hark, my soul, it is the Lord, 'Tis thy Sav - our, hear his word!

Je - sus speaks and speaks to thee, "Say, poor sin - ner, lov'st thou me?"

Musical score for the first system of 'Turin. Sevens.' The system consists of four staves. The first staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second staff is a bass clef with a key signature of one flat (B-flat). The third and fourth staves are treble and bass clefs respectively, both with a key signature of one flat (B-flat). The lyrics are written below the staves, with some words grouped by slurs.

Son of God, thy blessing grant, Still supply our ev'ry want; Tree of life, thine influence shed,

Musical score for the second system of 'Turin. Sevens.' The system consists of four staves. The first staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second staff is a bass clef with a key signature of one flat (B-flat). The third and fourth staves are treble and bass clefs respectively, both with a key signature of one flat (B-flat). The lyrics are written below the staves, with some words grouped by slurs.

With thy sap our spirits feed. Here we sup - plicate thy throne, Here thou mak'st thy glories known.

Allegro.

Father, Son, and Holy Ghost, One in three, and three in one; As by the Celestial Host, Let thy will on earth be done.

Let thy will on earth be done. Praise by all to thee be giv'n, Glorious Lord of earth and heav'n.

Glorious Lord of earth and heav'n. Men on earth and saints above, Sing thine ev - er - lasting love.

Pleyel's Hymn. Sevens.

Pleyel.

Lento e sempre piano.

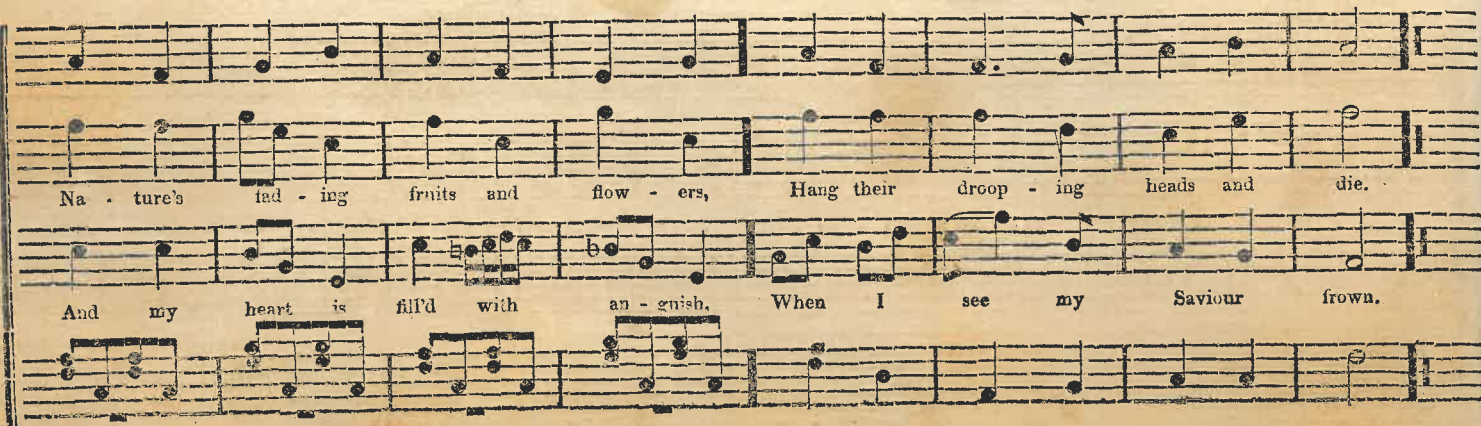
See, the lovely, blooming flow'r Fades and withers in an hour; So our transient comforts fly, Pleasure only blooms to die.

Dolce e sostenuto.



1. When the win - ter's tem - pest low - ers O'er a bleak and cloudy sky,

2. So my bo - som comforts lan - guish, Like a li - ly o - ver - - blown;



Na - ture's fad - ing fruits and flow - ers, Hang their droop - ing heads and die.

And my heart is fill'd with an - guish, When I see my Saviour frown.

Sicilian Hymn. 8 & 7.

187

Larghetto.

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The bottom two staves are in bass clef with the same key signature and time signature. The music is written in a simple, hymn-like style with eighth and sixteenth notes. The lyrics are written below the staves.

Lord, dis - - miss us with thy blessing, Hope and com - fort from a - - bove;

The second system of the musical score consists of four staves, continuing the melody and accompaniment from the first system. The notation and key signature remain consistent. The lyrics are written below the staves.

Let us each, thy peace pos - - sess - ing, Triumph in re - deem - ing love.

Con espressione.

Weigh the words of my profession, Lord, in thine in - dulent scale; Of a Father's prepossession, Let thy tho'ts themselves avail.

Lord, not e'en an - gelic nature, Can sus - tain thy brightness near; How then can a mortal creature, Dare to meet thy eye severe?

Tamworth. 8, 7 & 4.

Lockhart.

Andante.

Guide me, O thou great Jehovah, Pilgrim thro' this barren land!

I am weak, but thou art mighty, Hold me with thy pow'ful hand!—Bread of heaven, Bread of heaven, Feed me till I want no more.

Tasto.

Allegro.

Come, thou Fount of ev' - ry blessing, Tune my heart to sing thy grace; Streams of mer - cy

never ceasing, Call for loudest songs of praise. Call for loud - est songs of praise.

Dolce.



Gently, Lord, oh! gently lead us, Thro' this lowly vale of tears; And, O Lord, in mercy give us, Thy rich grace in all our fears!

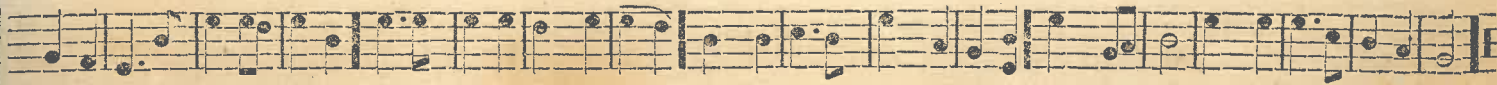


Oh! re-fresh us with thy blessing: Oh! re - fresh us with thy grace—Oh! re - fresh us—Oh! re - fresh us—Oh! re - fresh us with thy grace.

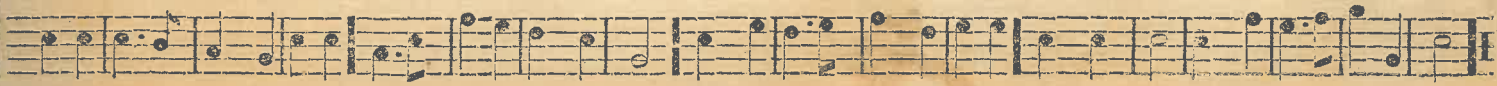
Piano.



Jesus, full of all compassion, Hear a humble suppliant's cry. Let me know thy great salvation, See, I languish, faint and die.



Guilty, but with heart relenting, Overwhelm'd with helpless grief, Prostrate at thy feet repenting, Send, O send, Send, O send me quick relief.



Moderato.

Love di - vine, all love excelling, Joy of heav'n to earth come down! Je - sus, thou art all compassion,
Fix in us thy hu - ble dwelling, All thy faithful mercies crown.

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The lyrics are written below the staves, with some words spanning across bar lines. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and repeat signs.

Pure, un - bounded love thou art; Visit us with thy sal - va - tion, En - ter ev' - ry trembling heart.

The second system of the musical score continues the composition with four staves. It maintains the same musical notation and key signature as the first system. The lyrics are aligned with the notes, showing the continuation of the hymn. The system concludes with a double bar line and repeat dots.

Lambeth. Eights.

193

Moderato.

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The music features a variety of note values including eighth and sixteenth notes, as well as rests. There are some triplets indicated by a '3' over a group of notes.

Encompass'd with clouds of distress, Just ready all hope to re - sign, I pant for the light of thy face, And fear it will never be mine.

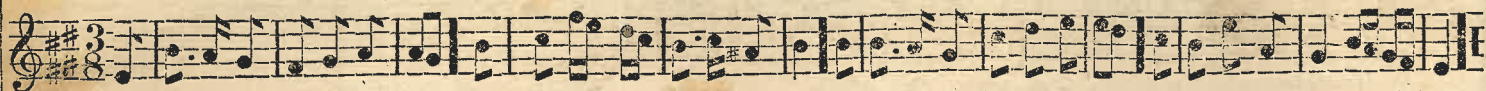
The second system of the musical score also consists of four staves, continuing the melody and accompaniment from the first system. It maintains the same key signature and time signature. The notation includes various musical ornaments and phrasing slurs.

Dishearten'd with waiting so long, I sink at thy feet with my load ; All plaintive I pour out my song, And stretch forth my hands unto God.

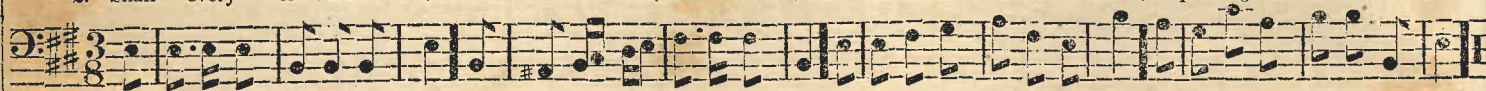
Grazioso.



1. The winter is over and gone; The thrush whistles sweet on the spray; The turtle breathes forth her soft moan; The lark mounts and warbles away.



2. Shall every creature around, Their voices in concert unite, And I, the most favour'd, be found, In praising to take less delight?

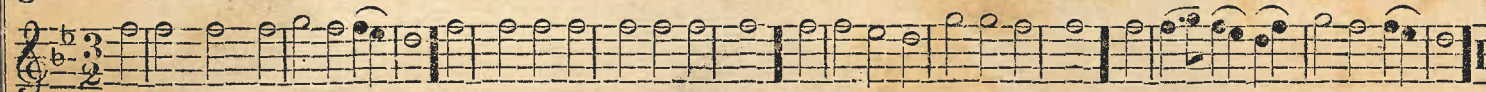


3. Awake, then, my harp and my lute? Sweet organs your notes softly swell! No longer my lips shall be mute, The Saviour's high praises to tell.
4. His love in my heart shed abroad, My graces shall bloom as the spring; This temple, his Spirit's abode, My joy, as my duty, to sing.

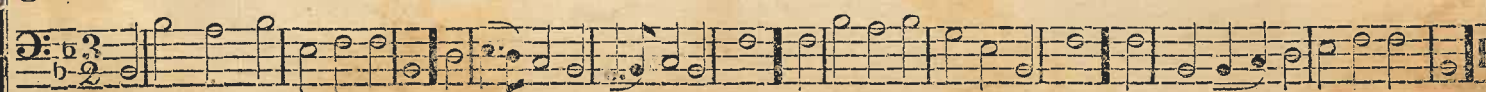
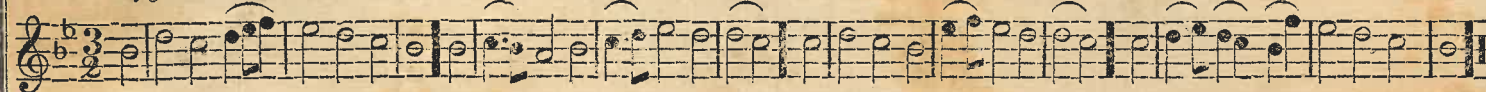
Wanworth. Eights.

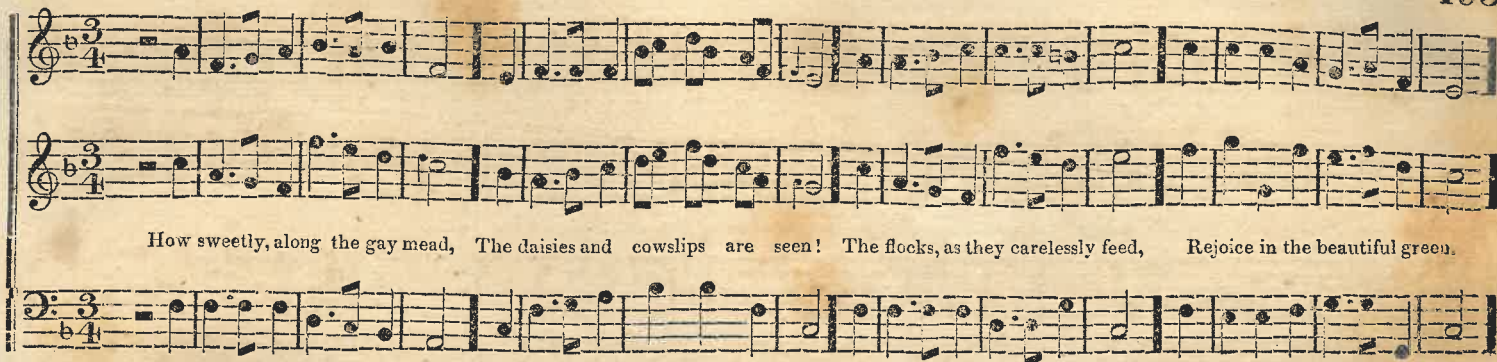
Harwood.

Moderato.

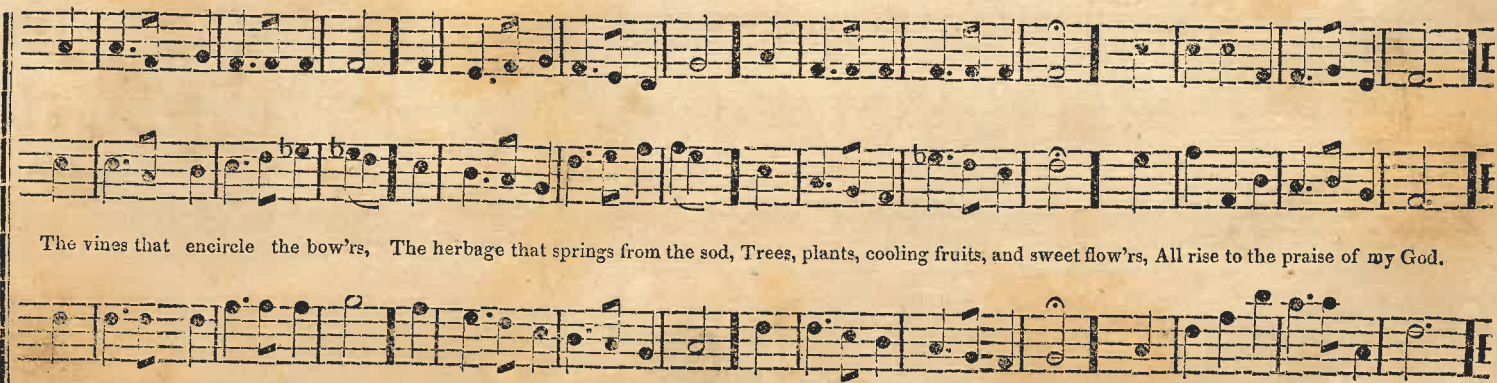


My gracious Redeemer I love, His praises aloud I'll proclaim, And join with the armies above, To shout his a - dora - ble name.





How sweetly, along the gay mead, The daisies and cowslips are seen! The flocks, as they carelessly feed, Rejoice in the beautiful green.

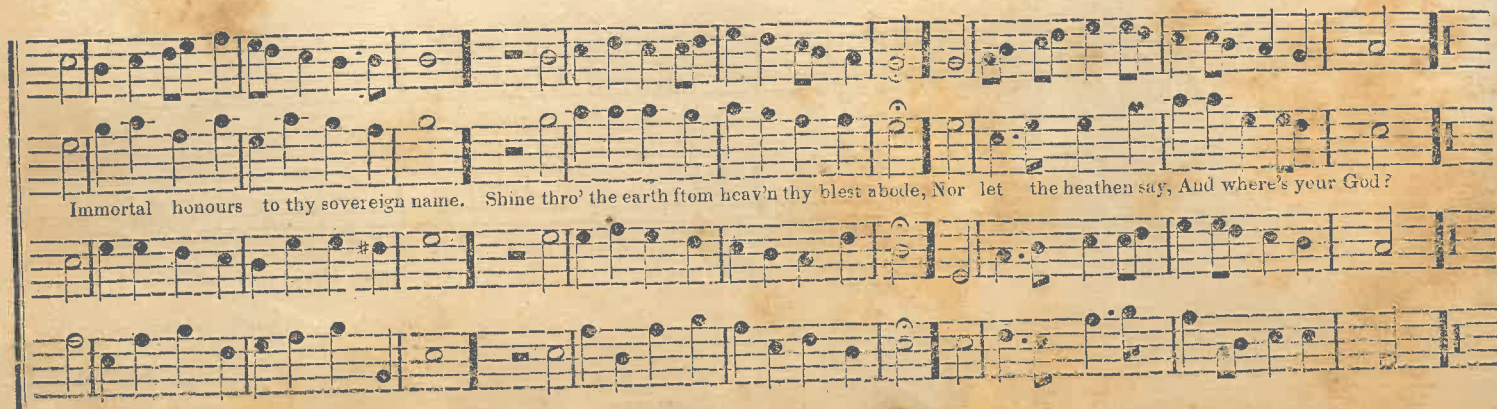


The vines that encircle the bow'rs, The herbage that springs from the sod, Trees, plants, cooling fruits, and sweet flow'rs, All rise to the praise of my God.

Allegro.



Not to our names, thou only just and true, Not to our worthless names is glory due. Thy pow'r and grace, thy truth and justice claim



Immortal honours to thy sovereign name. Shine thro' the earth from heav'n thy blest abode, Nor let the heathen say, And where's your God?

Dirge. Tens.

Handel.

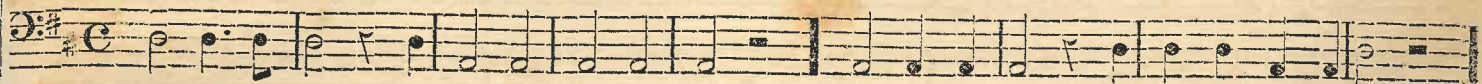
197

Adagio.

Pia.



Few are our days, those few we dream away; Sure is our fate to moulder in the clay:



For.

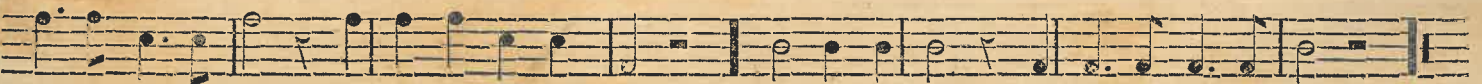
Pia.

For.

Pia.



Rise, immortal soul, a - bove thine earthly fate. Time yet is thine, but soon it is too late.



Behold the Judge descends, his guards are nigh, Tempest and fire attend him down the sky; Heav'n, earth and hell draw near, let all things come,

To hear his justice and the sinner's doom. But gather first my saints the Judge commands, Bring them, ye angels, from their distant lands.

Along the banks where Babel's current flows, Our captive bands in deep de - spondence stray'd;

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/2 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The melody is written on the top staff, and the accompaniment is on the bottom staff. The lyrics are written below the top staff.

While Zi - on's fall in sad re - membrance rose, Her friends, her children, mingled with the dead.

The second system of the musical score also consists of four staves. The top two staves are in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/2 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The melody is written on the top staff, and the accompaniment is on the bottom staff. The lyrics are written below the top staff.

Moderato.

From Jesse's root, behold a branch a - rise, Whose sacred flow'r with fragrance fills the skies:

The sick and weak, the healing plant shall aid, From storms a shelter, and from heat a shade.

Maestoso.

Oh! praise ye the Lord, pre - pare a new song; And let all his saints in full concert join!

With voices u - nit - ed, the anthem pro - long, And shew forth his praises in mu - sick di - vine.

Moderato.

The God of glory sends his summons forth, Calls the south nations and awakes the north; From east to west his sov'reign orders spread,

This system contains the first eight measures of the piece. It is written for four staves: two treble and two bass. The key signature has one flat (B-flat), and the time signature is common time (C). The music features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. The lyrics are printed below the staves, aligned with the corresponding measures.

Thro' distant worlds and regions of the dead.—The trumpet sounds; hell trembles; heav'n rejoices; Lift up your heads, ye saints, with cheerful voices!

This system contains the next eight measures, from measure 9 to 16. It continues the musical themes established in the first system, with similar notation and a continuation of the lyrics. The system concludes with a double bar line and repeat dots.

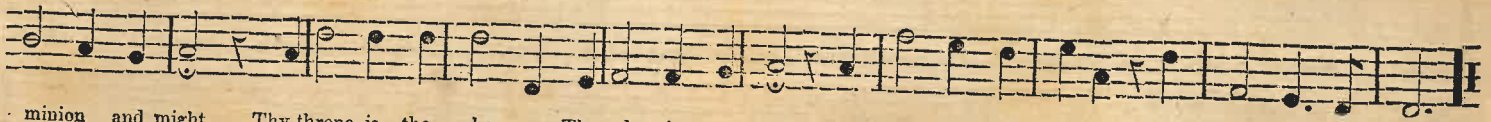
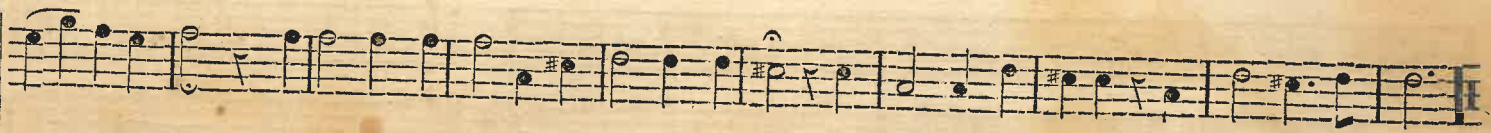
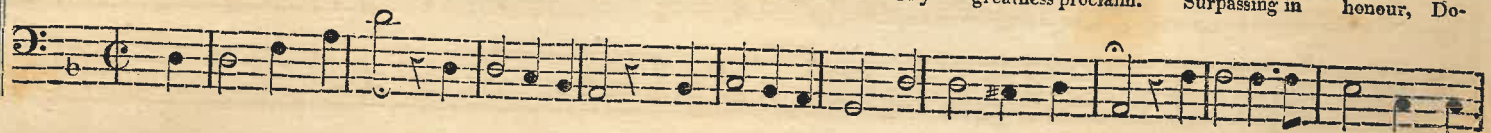
Largo.

V. 1531. I. 171.

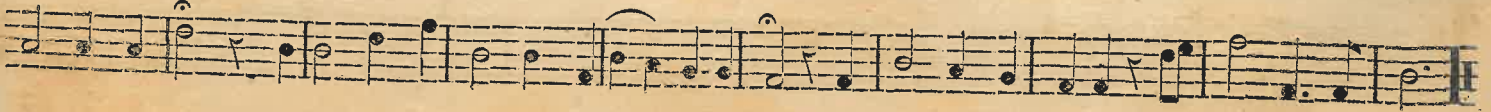
203



Bless God, O my soul, Rejoice in his name, And let my glad voice Thy greatness proclaim. Surpassing in honour, Do-



minion and might, Thy throne is the heaven, Thy robe is the light. Thy throne is the heaven, Thy robe is the ligh



Moderato.

Let the bright hosts a - bove, In realms of end - less love, Praise his dear name.

This system contains the first four staves of music. The first two staves are in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The third staff is in treble clef with a key signature of one flat and a time signature of 2/4. The fourth staff is in bass clef with a key signature of one flat and a time signature of 2/4. The lyrics are written below the staves.

To him as - crib - ed be, Honour and maj - es - ty, Through all e - ter - ni - ty,

This system contains the next four staves of music. The first two staves are in treble clef with a key signature of one flat and a time signature of 2/4. The third staff is in treble clef with a key signature of one flat and a time signature of 2/4. The fourth staff is in bass clef with a key signature of one flat and a time signature of 2/4. The lyrics are written below the staves.

Slow.

Adagio.

Worthy the Lamb. Worthy the Lamb. Worthy the Lamb. Through all e - ter - ni - ty. Worthy the Lamb.

Italian Hymn. 6, 6 & 4.

Giardini.

Maestoso.

Come, thou Almighty King, Help us thy name to sing, Help us to praise! Father all glorious, O'er all victorious, Come and reign over us, Ancient of days!

Tasto.

Allegretto.

Glory to God on high! Let earth and skies reply, Praise ye his name! His love and grace adore, Who all our sorrows bore! Sing aloud,

Tasto. P. Cres.

ever - more, Worthy the Lamb!— Worthy the Lamb!— Worthy the Lamb!— Sing aloud, ever - more, Worthy the Lamb!

F. Cres.

Maestoso.

For.

Pia.

No war or battle's sound Was heard, the world around, No hostile chiefs to furious combat ran, But peaceful was the

Cres.

For.

night, In which the Prince of light His reign of peace up - on the earth began. His reign of peace upon the earth began.

Dolce.

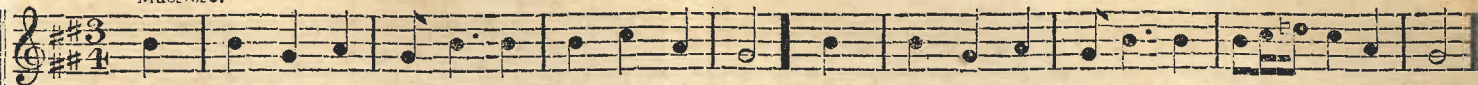
First system of musical notation, featuring four staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a time signature of 3/4. The bottom two staves are in bass clef with the same key signature and time signature. The melody is written on the top staff, and the accompaniment is on the other three staves. The lyrics are written below the staves.

All ye that pass by, To Jesus draw nigh ; To you is it nothing that Jesus should die ? Our ransom and peace, Our surety he is,

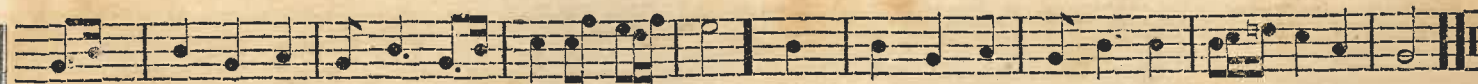
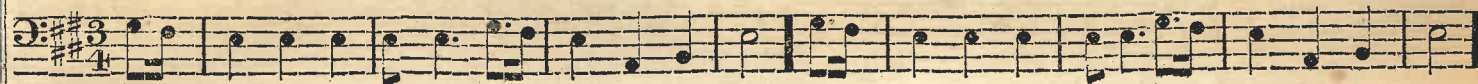
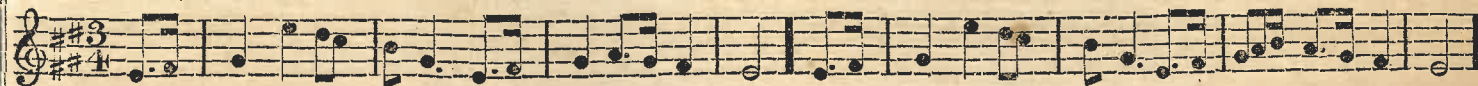
Second system of musical notation, featuring four staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a time signature of 3/4. The bottom two staves are in bass clef with the same key signature and time signature. The melody is written on the top staff, and the accompaniment is on the other three staves. The lyrics are written below the staves.

Come, see, Come, see, Come, see, Come, see, Come, see if there ever was sorrow like this. Come, see if there ever was sorrow like this.

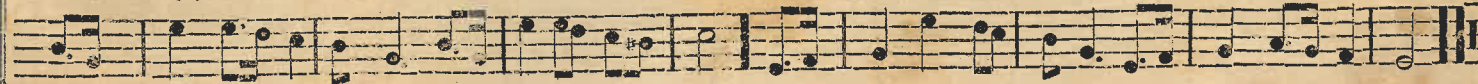
Maestoso.



Come, saints, and a - dore him; come bow at his feet! Oh! give him the glory, the praise that is meet!



Let joyful ho - san - nas un - ceas - ing a - rise, And join the full chorus that gladdens the skies!



Portuguese Hymn. Elevens:

Dolce.

The Lord is our shepherd, our guardian, and guide: What - ever we want, he will kindly provide. To sheep of his

Solo. P.

Tutti. F.

pasture his mercies a - bound. His care and protection, His care and protection, His care and protection his flock will surround.

Solo. P.

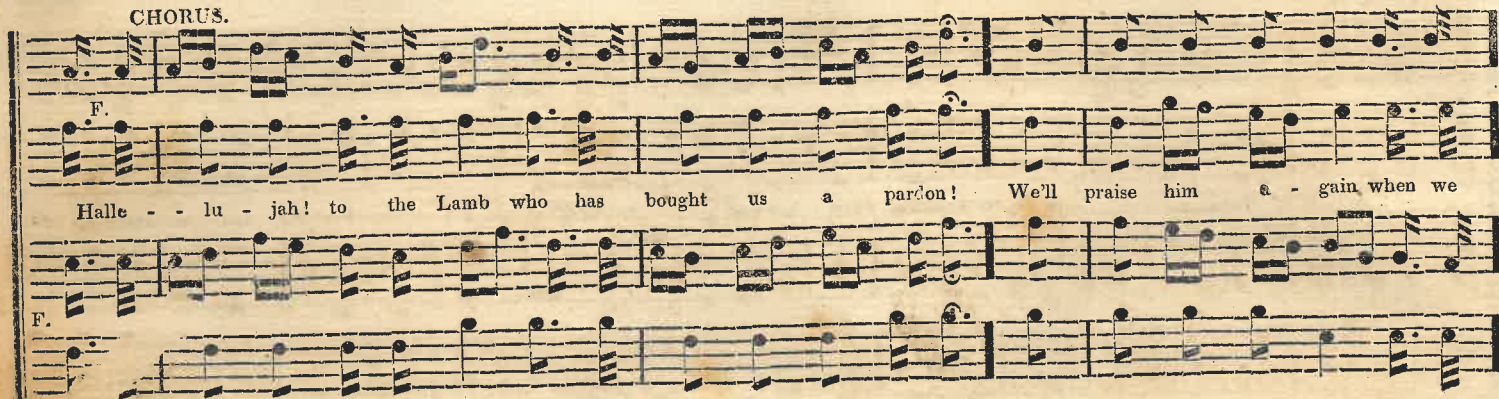
Tutti F.

Larghetto.

The voice of free grace cries, escape to the mountain! For all that believe Christ hath open'd a fountain, For sin, and uncleanness, and

ev'-ry transgression; His blood flows so freely, in streams of salvation, His blood flows so free-ly, in streams of salvation.

CHORUS.



F. Halle - - lu - jah! to the Lamb who has bought us a pardon! We'll praise him a - gain when we



pass o - ver Jor - don. We'll praise him a - gain, when we pass o - ver Jor - don.

The Lord's Prayer.

Denman.

213

Two staves of music in G major (one sharp) and 2/4 time. The first two staves are empty, indicating a rest for the vocalists. The third staff, marked *Poco Adagio, e sempre piano.*, contains a melodic line for the organ. The fourth staff, marked *Organ.*, contains a bass line for the organ.

Four staves of music for vocalists. The lyrics are: "Our Father, who art in heav'n, hallowed be thy name, Thy kingdom come, thy will be done, on". The first two staves are for the Soprano and Alto parts, and the last two are for the Tenor and Bass parts. The lyrics are written below the notes.

earth as it is in heav'n; Give us this day our dai - ly bread, and forgive us our trespasses, as

earth as it is in heav'n; Give us this day our dai - ly bread, and forgive us our trespasses, as

This system contains two staves of music. The first staff is a vocal line with lyrics underneath. The second staff is a piano accompaniment line, featuring a steady eighth-note bass line and a melody of eighth and sixteenth notes in the treble clef.

we forgive them that trespass against us, and lead us not into temptation, but de - liver us from

we forgive them that trespass a - gainst us, and lead us not into temptation, but de - liver us from

This system also contains two staves of music. The first staff is a vocal line with lyrics underneath. The second staff is a piano accompaniment line, continuing the musical themes from the first system with a consistent eighth-note bass line and a melodic treble line.

Two staves of music for Soprano and Alto voices. The lyrics are: "e - vil, for thine is the kingdom, and the power, and the glory, for ev - er, and ev - er,". The music is in a common time signature and features a variety of note values including eighth and sixteenth notes.

e - vil, for thine is the kingdom, and the power, and the glory, for ev - er, and ev - er,

e - vil, for thine is the kingdom, and the power, and the glory, for ev - er and ev - er,

Two staves of music for Soprano and Alto voices. The lyrics are: "a - - - - men." followed by a section marked "Sym." and then "a - - - - men." The "Sym." section features a more complex melodic line with many beamed sixteenth notes. The piece concludes with a double bar line.

a - - - - men.

Sym.

a - - - - men.

Lord of all power and might.

Mason.

Thou that art the au - thor, thou that art the

Lord of all pow'r and might, Lord of all pow'r and might,

This system contains the first two staves of the musical score. The top staff is in treble clef, and the bottom staff is in bass clef. Both are in G major (two sharps) and 3/4 time. The lyrics are written below the staves, with the first line of lyrics starting under the second measure of the top staff.

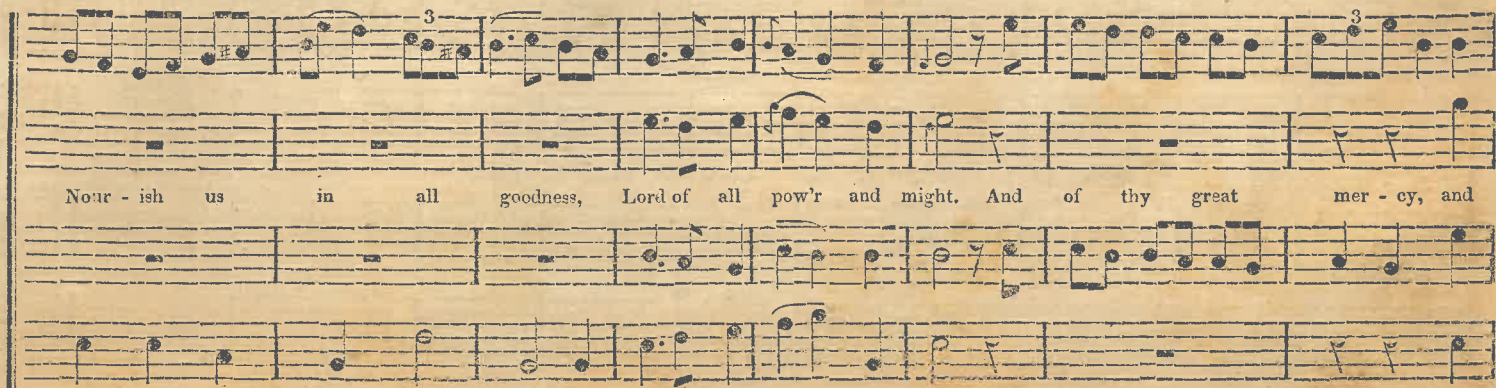
author,

thou that art the giver of all good things, graft in our hearts the love of thy name, the

This system contains the next two staves of the musical score. The top staff continues the melody from the first system, and the bottom staff provides the bass line. The lyrics continue below the staves, with the word 'author,' appearing at the start of the second staff.



love of thy name. Increase in us true re - - lig - ion, Lord of all pow'r and might.



Nour - ish us in all goodness, Lord of all pow'r and might, And of thy great mer - cy, and



of thy great mer - cy, keep us, keep us, keep us, keep us in the same, through



Je - sus Christ our Lord, through Je - sus Christ our Lord, Amen, Amen.

O come, let us sing unto the Lord.

Chapple.

219

Chorus. Allegro assai.

O come, let us sing unto the Lord; O come, let us sing unto the

Lord; Let us heartily rejoice, come let us sing unto the Lord; let us heartily rejoice - - - let us come, let us sing un - to the Lord; let us hear - ti - ly rejoice,

in the strength of our sal - va - tion; let us hear - ti - ly re-

in the

hearti - ly rejoice in the strength of our sal - va - tion; Let us hearti - ly re - - - - - joice - - - - -

in the let us hearti - ly re-

joyce,

let us hearti - ly re - joice in the strength of our sal - va - tion,

let us hearti - ly re - joice

joyce,

Duetto. Treble and Base.

Let us come be - fore his presence, let us come be - fore his presence with thanks - giving, with thanks-

Let us

giving; come before his presence, let us come before his presence with thanksgiving;

Sym.

And shew ourselves glad, and shew ourselves glad, and shew ourselves glad - - -

And shew ourselves glad, and shew ourselves glad, and shew ourselves

Sym.

in him with psulms.

glad

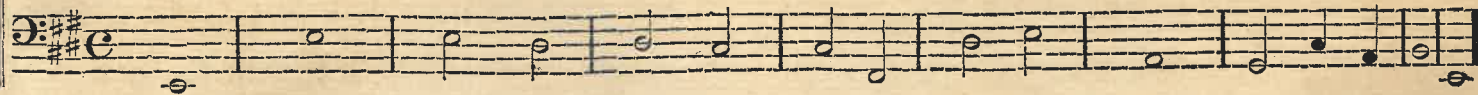
CHORUS. *Largo con espressione.*

For the Lord is a great God; the Lord is a great God, and a great King above all gods; a great king above all gods.

Recit. Base.



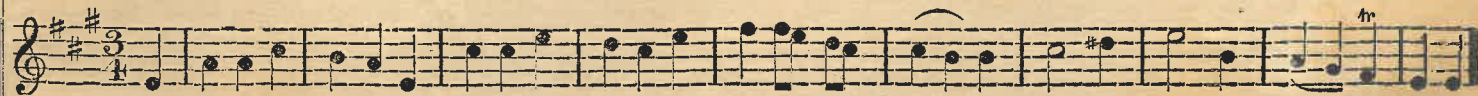
In his hands are all the corners of the earth, and the strength of the hills is his also. The sea is his, and he made it: and his hands prepared the dry land:



Duet.



O come, let us worship, O come, let us worship, and fall down, and kneel before the Lord, the Lord our Maker.



Inst. Base.



CHORUS.

O come, let us worship; O come, let us worship, and fall down, and kneel be - fore the Lord, the Lord our maker.

Voice.

Duet.

For he is the Lord, the Lord our God, and we are the people, we are the people, we are the people of his pasture, and the sheep of his hand.

Inst. Base.

CHORUS.

For he is the Lord, the Lord our God! we are the
and we are the people,

T. S. Inst.

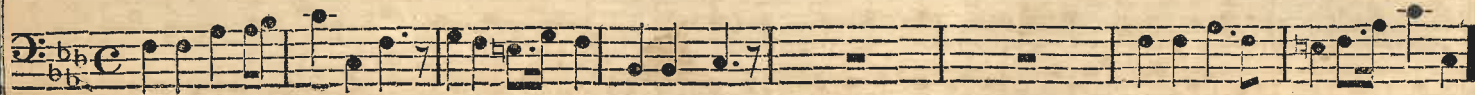
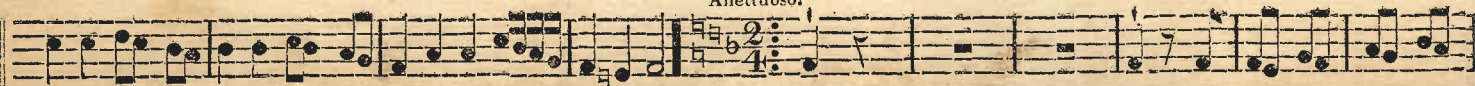
Adagio.

people, we are the people of his pasture, and the sheep of his hand.

Voice. 40

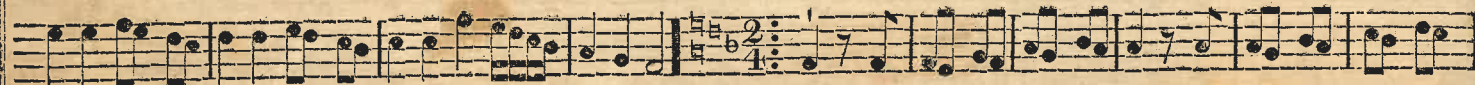
Largo. Mez. Pia.

Vital spark of heav'nly flame, Quit, O quit this mortal frame. Trembling, hoping, ling'ring, flying, O the pain, the bliss of dying.

*Affettuoso.*

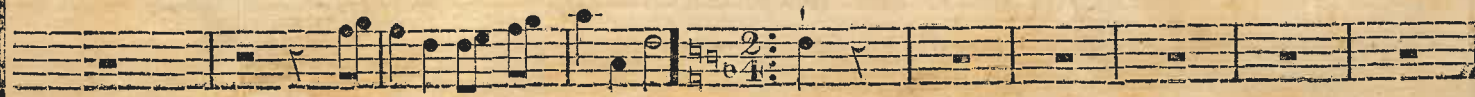
Hark,

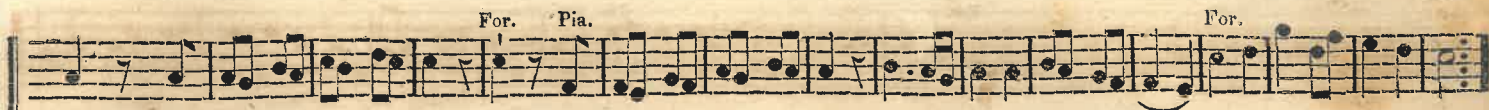
Hark, they whisper, angels



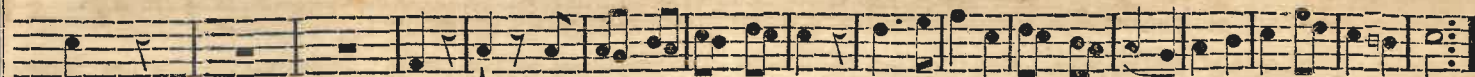
Cease, fond nature, cease thy strife, And let me languish into life.

Hark, they whisper, angels say, they whisper, angels





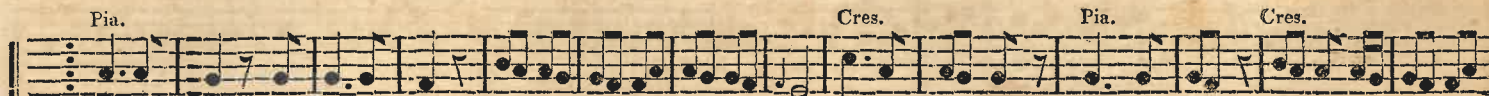
say, they whisper, angels say, Hark,



say, Hark, Hark, they whisper, angels say, Sister spirit come a - way, Sister spirit, come away.



Hark, they whisper, angels say, Hark,



What is this, absorbs me quite, Steals my senses, shuts my sight, Drowns my spirit, draws my breath, Tell me, my soul, can



For.

Pia.

Pia. Andante.

Cres.

this be death? Tell me, my soul, can this be death? The world re - cedes, it dis - ap - pears, Heav'n

For.

Dim.

Cres.


Vivace. For.

opens on my eyes; My ears with sounds se - raph - ic ring. Lend, lend your wings, I mount, I fly, O

grave, where is thy victory, O grave, where is thy victory, O death, where is thy sting! O grave, where is thy


Pia.

victory, O death where is thy sting? Lend, lend your wings, I mount, I fly, O grave, where is thy



victory, thy victory, O grave, where is thy victory, thy victory, O death, where is thy sting? O death, where is thy sting?

Cres. *Adagio.*



Lend, lend your wings, I mount, I fly, O grave, where is thy victory, thy victory? O death, O death, where is thy sting?

O Lord, who hast taught us.

Marsh.

231

Tenor.

Slow.

Alto. O Lord, O Lord, who hast taught us that all our doings with - out - - Char - i - ty, are

Soprano. O Lord, O Lord, who hast taught us that all our doings with - - - out Chari - ty, are

Base. O Lord, O Lord, who hast taught us that all our doings with - out Chari - ty are

O Lord, O Lord, who hast taught us that all our doings with - - out Chari - ty are

Verse.

nothing worth; O Lord, who hast taught us that all our doings with - out Char - - ty are

nothing worth; O Lord, who hast taught us that all our doings with - out Char - i - ty are

nothing worth, with - out Char - i - ty are

nothing worth; O Lord, who hast taught us that all our doings without Char - i - ty are

Verse.

noth - ing worth. Send thy Ho - ly Ghost,

noth - ing worth. Send thy Ho - ly Ghost, and pour in - - to our

noth - ing worth. Send thy Ho - ly Ghost, thy Ho - ly Ghost, and pour in - to our

noth - ing wor h. Send thy Ho - ly Ho - ly, Ghost, and pour in - to our

pour in - to our hearts, in - to our hearts, that most ex - cellent gift - - of

hearts, pour in - to our hearts, our hearts, that most ex - cellent gift - - of

hearts, and pour in - to our hearts, that most ex - cellent gift - - of

hearts. - - - and pour in - to our hearts that most ex - cel - lent gift - - of

Chorus.

Char - i - - ty, that ex - cel - - lent, most ex - cel - lent gift of Char - i - - ty, the very

Char - i - - - ty, most ex - cel - lent gift - - - of Char - i - - ty,

Char - i - - ty, that ex - cel - - lent, most ex - cel - lent gift of Char - i - - ty,

Char - i - - - - ty - - - - - most ex - cel - lent gift - - - of Char - i - - ty, the very

bond of peace, and of all vir - tues, the bond of peace, and of all vir - tues,

and of all vir - tues, the bond of peace, and of all vir - tues,

the very bond of peace, and of all vir - tues,

bond of peace, the bond of peace, and of all vir - tues,

Verse.

is count - ed dead; without which, who - so - ev - er
 without which who - so - ev - er liveth is count - ed dead; without which, who - so - ev - er
 without which who - so - ev - er liveth is count - ed dead;
 is count - ed dead; without which

CHORUS.

liveth is counted dead, without which, who - so - ev - er liveth is counted dead be -
 liveth is counted dead, without which, who - so - ev - er liveth is counted dead be -
 without which who - so - ev - er liveth is counted dead, counted dead be -
 whoso lives is counted dead, without which who - so - ev - er liveth is counted dead be -

Verse.

fore thee. Grant this, grant this for thy Son, Je - sus Christ's

fore thee. Grant this, grant this for thy Son, Je - sus Christ's

fore thee. Grant this, grant this for thine only Son, Je - sus Christ's

fore thee. Grant this, grant this for thine only Son, Jesus Christ's

Chorus.

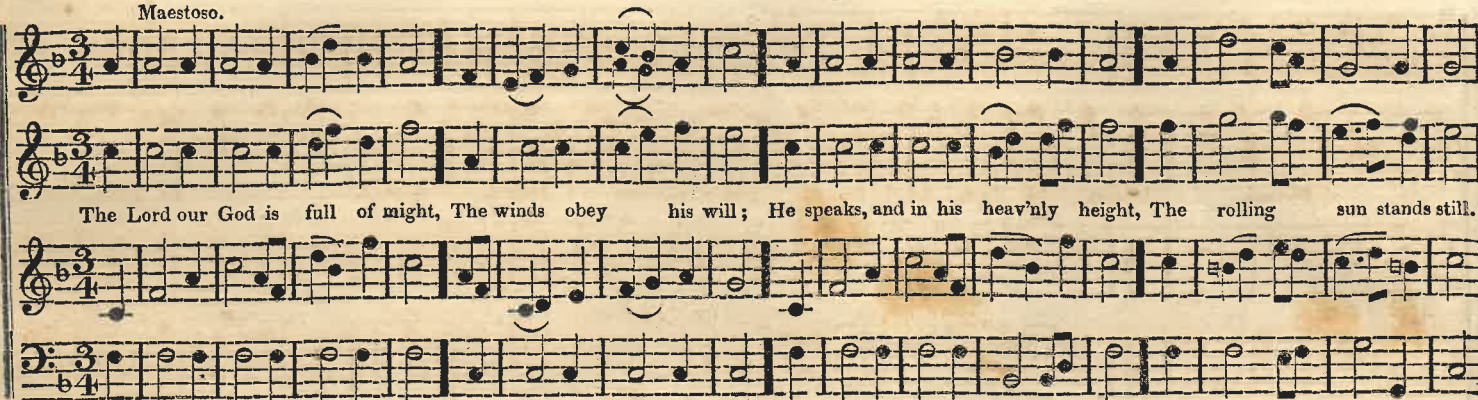
sake grant this, grant this for thy Son, Je - sus Christ's sake. A - - - men.

sake grant this, grant this for thy Son, Je - sus Christ's sake. A - - - men.

sake, grant this for thine only Son, Je - sus Christ's sake. A - - - men.

sake grant this, grant this for thine only Son, Jesus Christ's sake. A - - - men.

Maestoso.



The Lord our God is full of might, The winds obey his will; He speaks, and in his heav'nly height, The rolling sun stands still.



Re - bel ye waves, and o'er the land, With threat'ning aspect war; The Lord uplifts his awful hand, And chains you to the shore.

Blessed be thou, Lord God of Israel.

Kent.

237

Blessed, blessed be thou, Lord God of Isra - el, our Father, Blessed, blessed be thou, Lord

God of Is - ra - el, our Father, for ever and ever, for ever and ev - er, blessed, blessed be thou, Lord,

Bless - ed, bless - ed,

God of Is-ra-el, our Father, for ever and ever, for ever and ever, Blessed, blessed be thou, Lord

Bless - ed for ev - er and ev - er,

God of Is-ra-el, our Father, Bless - ed for ev - er and ev - er, for ev - er and ev - er, for ev - er and ev - er,

for ev - er and ev - er,

Bless - ed for ev - er and ev - er,

Tutti.

Thine, O Lord, O Lord, is the greatness, and the pow'r, and the glo - ry, and the vic - to - ry,

VOICE.

and the majes - ty, and victo - ry and majes - ty. Thine, O Lord, thine, O Lord, is the

VOICE.

ORG. ORG.

greatness and the pow'r, is the greatness and the pow'r, and the glory, and the victory, and the majesty, the majesty, for all that

Organ. Voice. Organ. Voice.

is in the heav'n, in the heav'n and the earth are thine; Thine is the kingdom, thine is the kingdom, O

For all that is in the heav'n,

Organ. Voice.

Lord, and thou art ex - alted as head over all, as head over all, as head, as head over all.

over all,

as head over all.

DUET.

Both riches and honour come of thee, come of thee, riches and honour come of thee.

and thou reignest, thou reignest, thou reignest over all; and in thine hand, in thine hand is
is pow'r,

And in thine hand it is to make great, and to give strength un - to all.
pow'r and might, and in thine hand it is to make great, to make great, and to give strength un - to all.
pow'r and might, and in thine hand it is to make great, to make great, and to give strength un - to all.

CHORUS.

we thank thee, we thank thee, O God, and prai - - -

Now, therefore, our God, we thank thee, we thank thee, we thank thee, O God, we thank thee, O God,

we

we thank thee, we thank thee, O God.

- - - se thy glo - rious name, we thank thee, we thank thee, and

we thank thee, and prai - - - se thy glo - rious

thank thee, and prai - - - se thy glo - rious name, we

we thank thee, and prai - - -

praise thy name, we thank thee, we thank thee and praise thy name, we thank thee and
name, we thank thee and praise thy name, we

thank thee and praise thy name, and praise thy name, and praise thy name,
- - - se thy name, we thank thee, we thank thee, we thank thee, we thank thee and

se thy name, we thank thee and
thank thee and praise thy name, we thank thee, we thank thee and praise thy glo - rious
we thank thee, we thank thee and praise thy glo - rious name, we
praise thy name, we thank thee, we thank thee,

prai - - - - - se thy glorious name, we thank thee and praise thy glorious

name, we thank thee and prai - - - - - se thy glorious

thank thee, we thank thee, and praise thy glorious

thank thee, we thank thee, and prai - - - - - se thy glorious name, and prai - - - - - se thy

Slow.

name, thy glorious name, we thank thee, we thank thee, O God, we thank thee, we thank thee, O God, and praise thy glorious name.

He shall feed his flock.

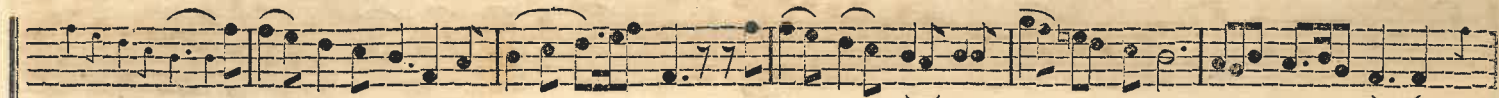
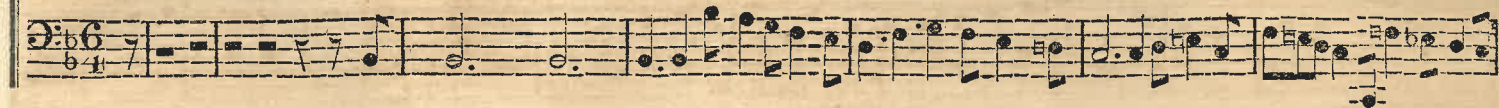
G. F. Handel.

247

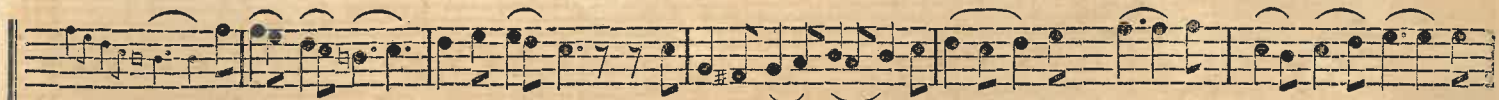
Air.



He shall feed his flock like a shep - herd, and he shall gather the lambs with his arm, with his arm,

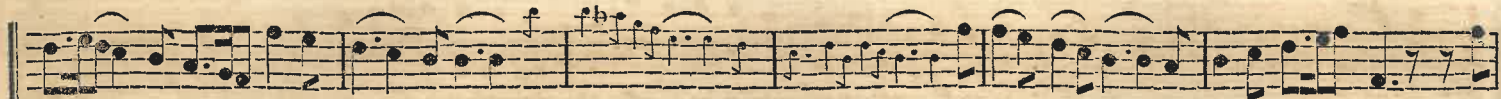


he shall feed his flock like a shep - herd, and he shall gather the lambs with his arm, with his arm,



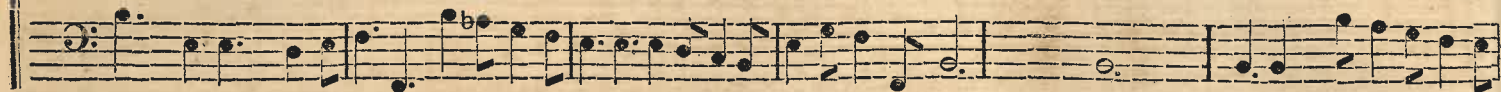
and car - ry them in his bosom, and gently lead those that are with young, and gent - ly lead, and





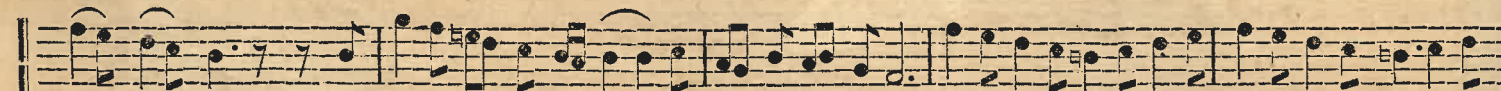
gent - ly lead those that are with young.

Come un - to him all ye that la - bor, come



un - to him, ye that are heavy laden, and he will give you rest,

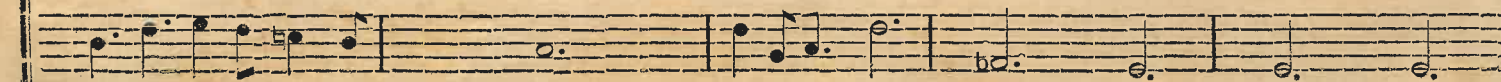
come un - to him, all ye that la - bour, come

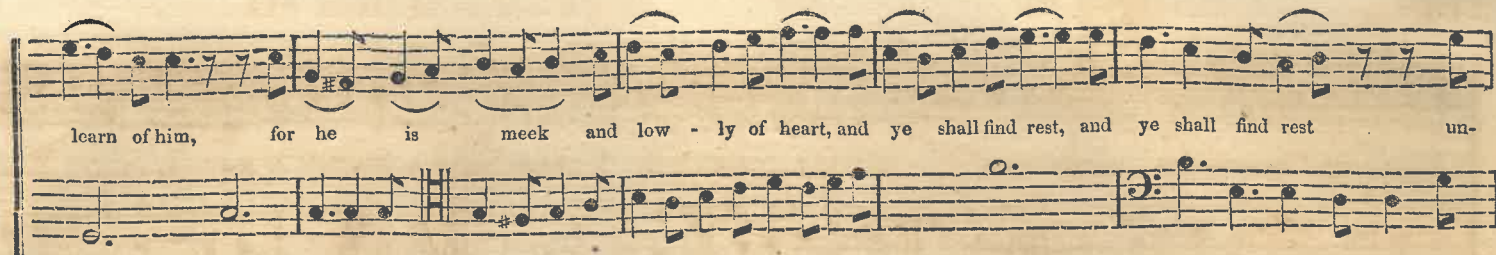


un - to him, ye that are heavy laden, and he will give you rest.

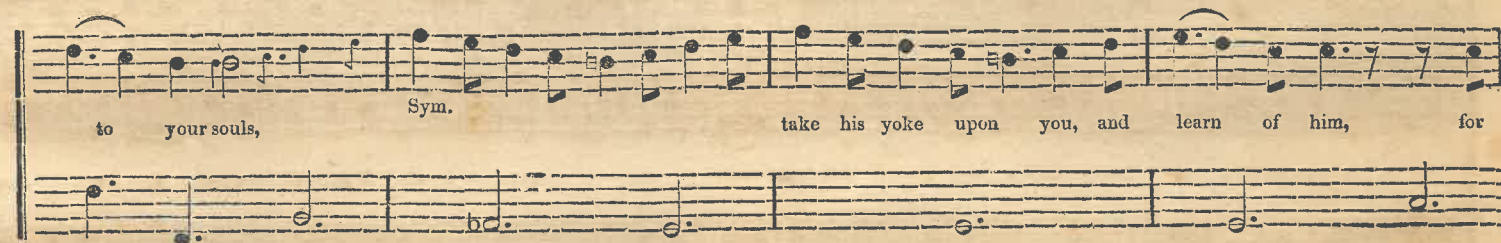
Sym.

Take his yoke upon you, and





learn of him, for he is meek and low - ly of heart, and ye shall find rest, and ye shall find rest un-



to your souls, Sym. take his yoke upon you, and learn of him, for



he is meek and low - ly of heart, and ye shall find rest, and ye shall find rest un - to your souls.

CHORUS.

Tenor.

Alto.

Canto.

Tutti.

Base.

His yoke is

ea -

- sy,

his burthen is

light,

his burthen,

his burthen is

light,

his burthen,

his burthen is

light,

his

His yoke is

ea -

- sy,

his burthen is

light,

his burthen is

light,

his burthen,

his burthen,

his

his burthen,

his burthen is

light,

his

His yoke is

ea -

- sy,

his burthen is

light,

his

His yoke is

ea -

- sy,

his burthen,

his

[illegible]

his yoke is ea - - - - - sy, his burthen is

his burthen is light, his burthen, his burthen is light,

yoke is ea - - - - - sy, his burthen is light, his yoke is ea - - -

- - sy, his burthen is light,

light, his burthen, his burthen is light,
his yoke is ea - sy, his burthen is
his
sy, his burthen is light,
his burthen is light, his yoke is ea - sy,

h.s burthen is light, his burthen, his bur - then is

light, h.s burthen, his burthen is light, his burthen is light,

burthen is light, his burthen, his burthen, his burthen is light, his

his burthen, his burthen, his burthen, his burthen, his burthen is

light, his burthen is light, is light, his burthen is light, his burthen is light, yoke is ea - sy, his burthen is light, his burthen is light, light, his yoke is ea - sy, his burthen is light, is light,

his burthen is light, is light, his bur then is light, his yoke is light, his burthen is light, his burthen is light, his bur then is light, his yoke is his burthen, his burthen, his burthen, his bur then is light, his yoke is his burthen is light, is light, his bur then is light, his yoke is

ea - sy, is ea - - - sy, his burthen is light, his yoke is easy, his burthen is light, his yoke - - - is easy,
 easy, his yoke is easy. his
 ea - - - sy, and his burthen is light, his yoke is easy, his burthen is light, his yoke - - is easy,
 easy, is ea - - - sy,

CHORUS. Part 2d.

Tenor.

and his bur - - - then is light.
 and his bur - - - then is light.
 and his bur - - - then is light.
 and his bur - - - then is light.

Alto.
 Canto. Largo. Behold the Lamb of
 Base. Be-

Behold the Lamb of God! the Lamb of God! that taketh away the

God - ! Behold the Lamb of God, the Lamb of God! that taketh a - way the sin -

hold the Lamb of God! Behold the Lamb of God! that taketh a - way, taketh away the

Behold the Lamb of God - - - ! be - - hold the Lamb of God! that taketh away the

sin of the world, behold the Lamb of God! behold the Lamb of God! be - hold the Lamb of God! that

- - of the world! behold the Lamb of God, the Lamb of God! behold the Lamb of God, the Lamb of God! that

sin of the world - - - , behold the Lamb of God, the Lamb of God! of God! the Lamb of God! that

sin of the world - - - - - Behold the Lamb of God - - - ! that

taketh away the sin of the world, the sin of the world, Be - hold the Lamb of God, the

taketh away the sin of the world, the sin of the world, Be - hold the Lamb of God! the

taketh away the sin of the world, of - - - the world, Be - hold the Lamb of God! Be -

taketh away the sin of the world, the sin of the world, Be - hold the Lamb of God! the

Lamb of God! that taketh away the sin of the world, the sin of the world,

Lamb of God! that taketh a - way the sin, the sin of the world, the sin of the world, that

hold the Lamb of God! that taketh away the sin of the world - - - that taketh away -

Lamb of God! that taketh a - way the sin of the world, the sin of the world,

that taketh away the sin of the world, the sin of the world, the sin of the world, that taketh away the sin of the world.

taketh away - - the sin, the sin of the world, the sin of the world, the sin of the world, that taketh a - way the sin of the world.

- - the sin of the world - - - the sin of the world, that taketh away the sin of the world.

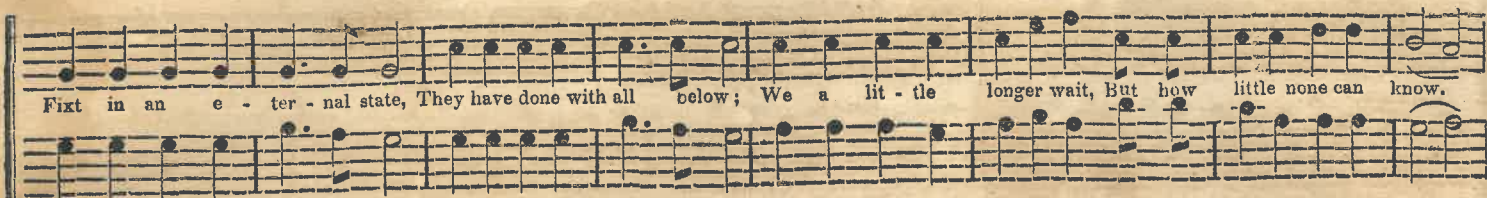
that taketh a - way the sin of the world, the sin of the world - - - that taketh away the sin of the world.

New-Year's Hymn.

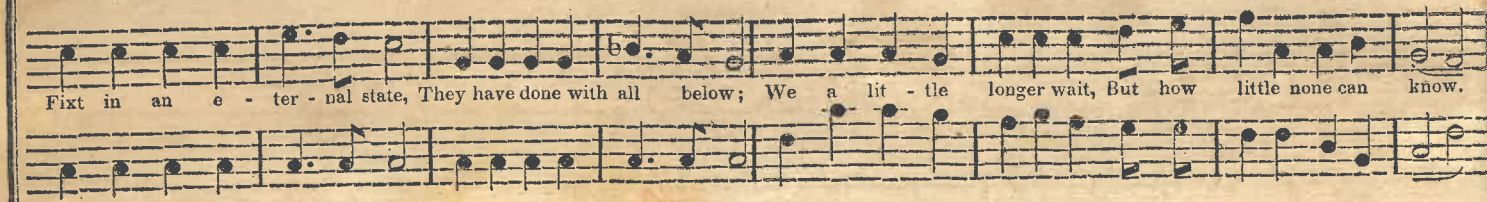
Webb.

While with ceaseless course the Sun, Hasted thro' the former year, Many souls their race have run, Never more to meet us here;

While with ceaseless course the Sun, Hasted thro' the former year, Many souls their race have run, Never more to meet us here,



Fixt in an e - ter - nal state, They have done with all below; We a lit - tle longer wait, But how little none can know.



Fixt in an e - ter - nal state, They have done with all below; We a lit - tle longer wait, But how little none can know.



Fixt in an e - ter - nal state, They have done with all below; We a little longer wait, But how little none can



Fixt in an e - ter - nal state, They have done with all below; We a little longer wait, But how little none can



1.

While with ceaseless course the sun,
 Hasted through the former year,
 Many souls their race have run,
 Never more to meet us here ;
 Fixt in an eternal state,
 They have done with all below ;
 We a little longer wait,
 But how little none can know.

2.

As the winged arrow flies,
 Speedily the mark to find ;
 As the lightning from the skies
 Darts, and leaves no trace behind ;
 Swiftly thus our fleeting days
 Bear us down life's rapid stream ;
 Upwards, Lord, our spirits raise,
 All below is but a dream.

3.

Thanks for mercies past receive,
 Pardon of our sins renew ;
 Teach us, henceforth, how to live
 With eternity in view ;
 Bless thy word to young and old,
 Fill us with a Saviour's love ;
 And when life's short tale is told,
 May we dwell with thee above.

I waited patiently.

Chapple.

Verse. Treble and Base.

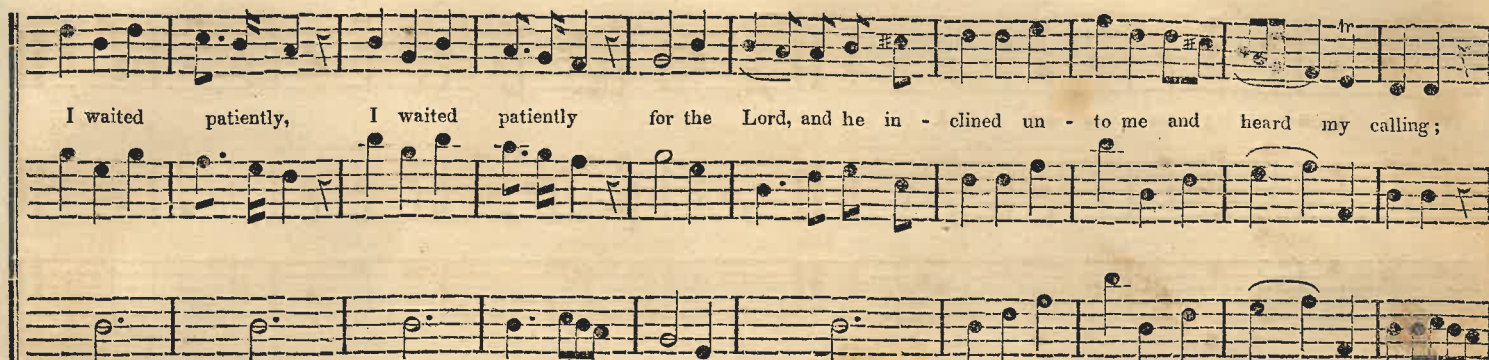
The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains the melody for the verse, starting with a quarter note G4, followed by eighth notes A4-B4, and then a series of eighth and sixteenth notes. The middle staff is also in treble clef and contains a vocal line that begins with a whole rest, followed by a melody that enters in the fourth measure. The bottom staff is in bass clef and contains a bass line that begins with a whole note G3, followed by eighth notes F#3-E3, and then a series of eighth and sixteenth notes. The tempo marking 'Andante' is placed below the first staff. The lyrics 'I waited patiently' are written below the middle staff, aligned with the vocal line.

Andante

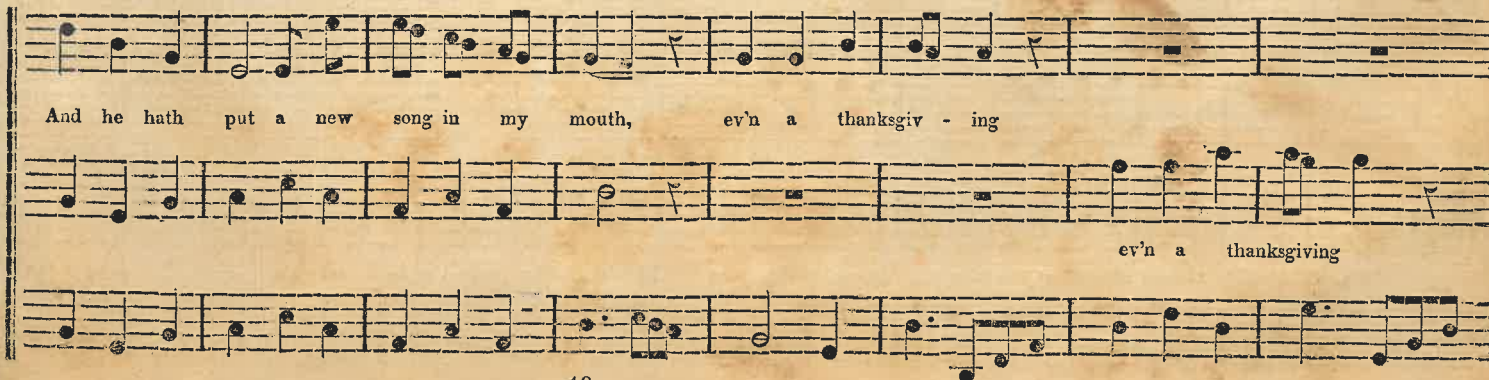
I waited patiently

The second system of the musical score consists of three staves. The top staff continues the melody from the first system, starting with a quarter note G4. The middle staff continues the vocal line, starting with a quarter note G4. The bottom staff continues the bass line, starting with a quarter note G3. The lyrics 'I waited patiently for the Lord, for the Lord, and he in - clined un - to me and heard my calling;' are written below the middle staff, aligned with the vocal line.

I waited patiently for the Lord, for the Lord, and he in - clined un - to me and heard my calling;



I waited patiently, I waited patiently for the Lord, and he in - clined un - to me and heard my calling;



And he hath put a new song in my mouth, ev'n a thankgiv - ing

ev'n a thanksgiving

ev'n a thankgiv - ing un - to our God.

CHORUS. *Largo.*

Blessed blessed blessed blessed is the man Blessed is the man Blessed is the man that hath set his hope his hope in the

Blessed blessed blessed blessed is the man Blessed is the man Blessed is the man that hath set his hope his hope in the

Lord. Great Great Great Great are the wondrous works which thou hast done, which thou hast done, which thou hast done

O Lord my God Great Great Great

Lord. O Lord my God Great Great Great Great are the wondrous works which thou hast done, which thou hast done

Great Great Great Great are the wondrous works which thou hast done

Great are the wondrous works Great are the wondrous works Great are the wondrous works which thou, which thou hast done.

Great are the wondrous works Great are the wondrous works Great are the wondrous works which thou, which thou hast done.

Great are the wondrous works Great are the wondrous works Great are the wondrous works which thou, which thou hast done.

Great are the wondrous works Great are the wondrous works Great are the wondrous works

Recit. Tenor.

If I should declare them and speak of them, they should be more, more, more, than I am able to express.

Solo. Base.

I have not kept back thy loving

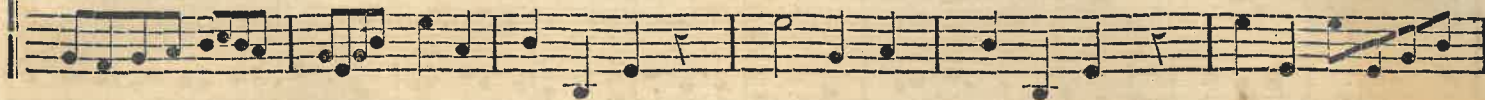
mercy and truth from the great congregation

I have not kept back thy loving



mercy and truth from the great congre - gation.

Withdraw not thou thy



mer - cy from me Withdraw not thou thy mer - cy from me,

O Lord; let thy lov - ing kindness and thy



truth

always preserve me.



CHORUS. Vivace.

Let all those that seek thee be joyful and glad, be joyful and glad, be

Pia. For. be joyful

Let all those that seek thee be joyful and glad. Let all those that seek thee be joyful and glad, be joyful and glad, be

be joyful

joyful and glad, be joyful, be joyful, be joy - - - ful, joyful, be joyful, be joy - - - ful, be joyful and

be joyful, be

joyful and glad, be joyful, be joyful, be joy - - - ful, be joy - - - - - ful, be joyful and

be joyful, be joy - - - - - ful, be joyful, be joyful, be joy - - - - - ful, be

Pia. Tenor or 2d Treble.

glad, be glad in thee. And let such as love thy sal - vation, let such as love thy salvation, say

glad, be glad in thee. And let such as love thy salvation, let such as love thy salvation, say

Inst.

For.

always, the Lord be prais'd; the Lord be prais'd; let all those that seek thee be joyful and glad, and let

always, the Lord be prais'd; the Lord be prais'd; let all those that seek thee be joyful and glad, and let

Voice.

Adagio.

such as love thy sal - va - tion, say always, the Lord be prais'd, the Lord be prais'd, the Lord be prais'd.

such as love thy sal - va - tion, say always, the Lord be prais'd, the Lord be prais'd, the Lord be prais'd.

Miriam's Song.

Alfson.

Con spirito.

Trio.

Sound the loud timbrel o'er Egypt's dark sea - Je-

Chorus.

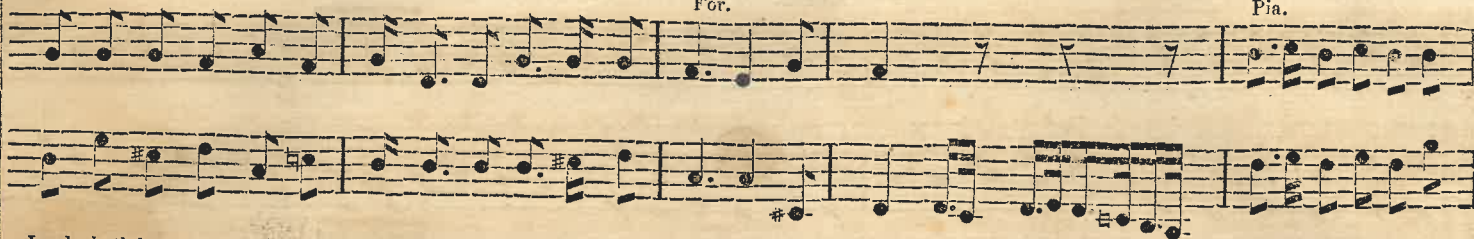
hovah has triumph'd, his people are free. Sound the loud timbrel o'er Egypt's dark sea, - - - Je - hovah has triumph'd, his

Trio. *Pia.*

people are free. Sing, for the pride of the tyrant is broken, His chariots, his horsemen, all splendid and brave, How vain was their boasting, The

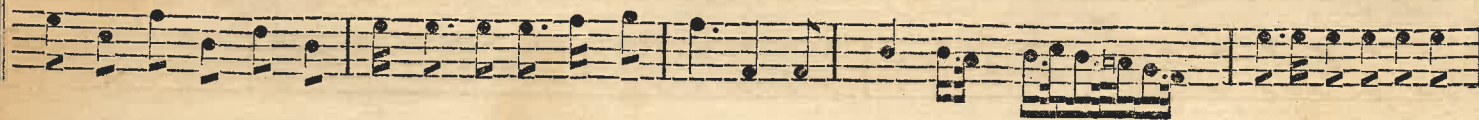
For.

Pia.

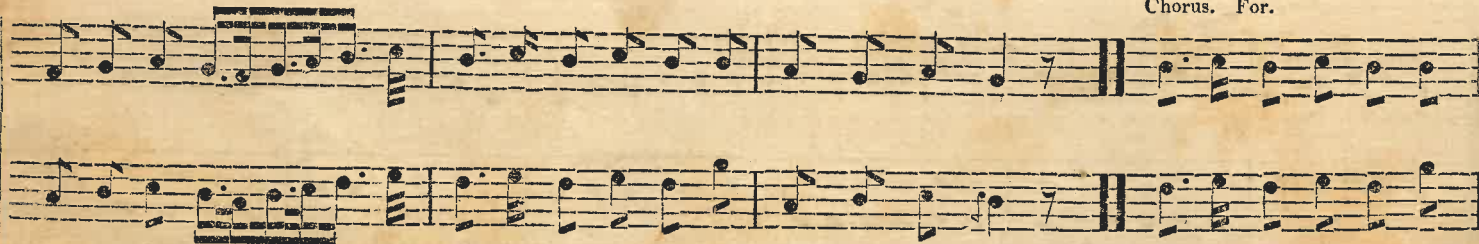


Lord hath but spoken, And chariots and horsemen are sunk in the wave. *Sym.*

Sound the loud timbrel o'er

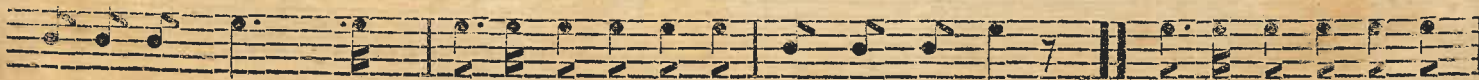


Chorus. For.

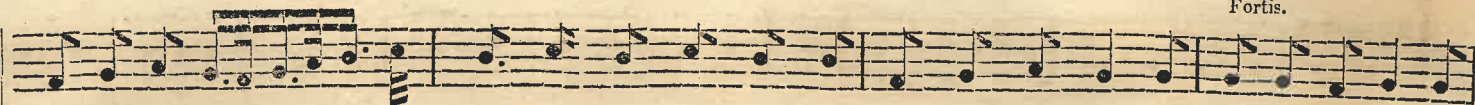


Egypt's dark sea - - - Je - hovah has triumph'd, his people are free.

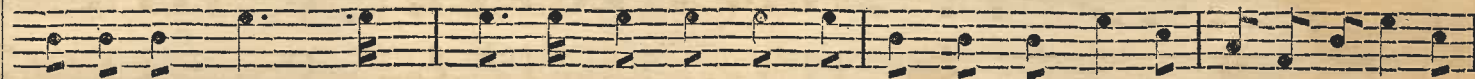
Sound the loud timbrel o'er



Fortis.



Egypt's dark sea, - - - Je - - ho - vah has triumph'd, his people are free, his people are free, his



people are free.



Praise to the Conqueror, praise to the Lord,
His word was our arrow, his breath was our sword!
Who shall return to tell Egypt the story
Of those she sent forth in the hour of her pride?

For the Lord hath look'd out from his pillar of glory,
And all her brave thousands are dash'd in the tide.
Sound the loud timbrel o'er Egypt's dark sea!
Jehovah has triumph'd—his people are free.

Maestoso.

Before Je - hovah's aw - ful throne, Ye nations bow with sacred joy! Know that the Lord is

God a - - lone, He can cre - - ate, and he des - troy, He can cre - - ate and he des - - troy.

Trio.

P. His sov'reign pow'r, with - out our aid, Made us of clay, and form'd us men; And when like wand'ring

Tutti F.

sheep we stray'd, He brought us to his fold a - gain. He brought us to his fold again. We'll crowd thy gates with

Tutti F.



thank - ful songs, High as the heav'ns our voi - ces raise; And earth, and earth with her ten thousand thousand tongues,



Shall fill thy courts with sounding praise, Shall fill thy courts with sounding praise, Shall fill, Shall fill thy

Unison. Unison.

Unis.

courts with sound - ing praise. Wide, Wide as the world is thy command, Vast as e - ter - ni - ty, e-

Unison.

ter - ni - ty thy love; Firm as a rock thy truth shall stand, When rolling years shall cease to move, shall cease to

Unison.

move, When rolling years shall cease to move, When roll - - ing years shall cease to move.

Lovely is the face of nature.

Haydn.

Poco Adagio. Forte.

Pia.

For.

Lovely is the face of nature, Deck'd with springs unfold - ing flow'rs, While the sun shews every feature, Smiling

Lovely is the face of nature, Deck'd with spring's unfold - ing flow'rs, While the sun shews every feature, Smiling

Dolce.

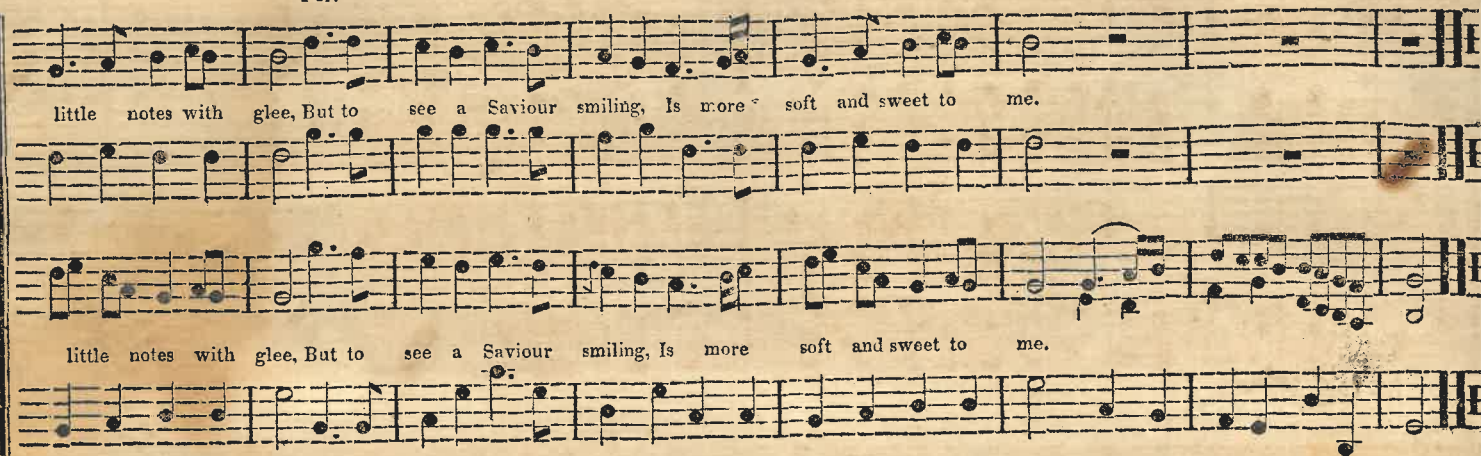
thro' descending show'rs; Birds with songs the time be - - guil - ing, Chaunt their lit - tle notes with glee; But to

Forte.

Dolce.

see a Saviour smiling, Is more soft, more sweet to me, Birds with songs the time be - guiling, Chaunt their

For.



2

Morn her melting tints displaying
 Ere the Sluggard is awake :
 Evening's Zephyrs gently straying,
 O'er the surface of the lake :
 Melting hues, and whisp'ring breezes,
 All have powerful charms for me,
 But no earthly beauty pleases,
 When, my Lord, compar'd with thee.

3

Soft and sweet are showers descending,
 On the parch'd expecting ground,
 Fragrance to the meadows lending,
 As their drops distil around :
 These, with every earthly blessing,
 Loudly for thanksgiving call,
 But one smile of thine possessing,
 Jesus, far exceeds them all.

4

Sweet is sleep to tired nature,
 Sweet to labour is repose ;
 Sweet is life to every creature,
 Sweet the balm that hope bestows :
 But though spring and evening's breezes,
 Sleep, and Hope, and Life to me,
 All are pleasant—nothing pleases,
 Jesus, like a smile from thee.

The Nativity.

Whitaker.

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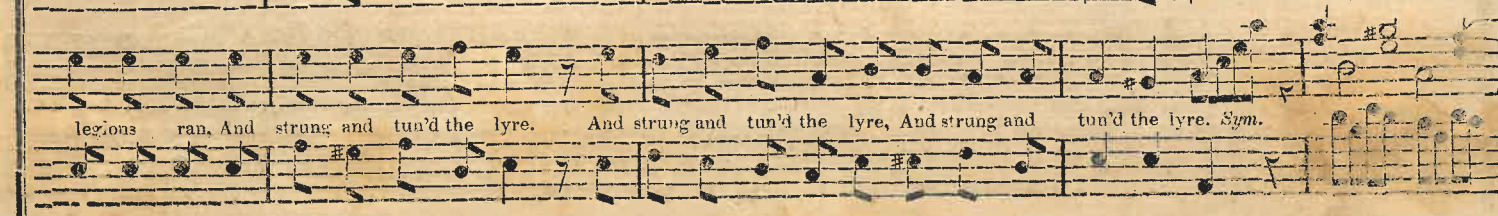
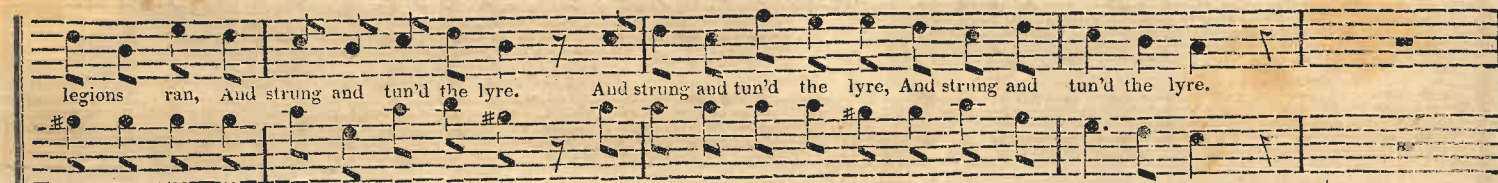
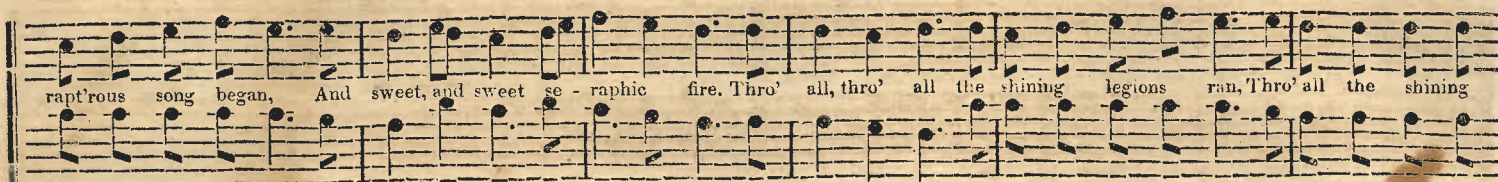
Bold and dignified.

First system of musical notation. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second and third staves are also treble clefs with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves.

In heav'n, in heav'n the rapt'rous song began, And sweet, and sweet sa - raphic fire, Thro' all, thro' all the shining legions ran, Thro'

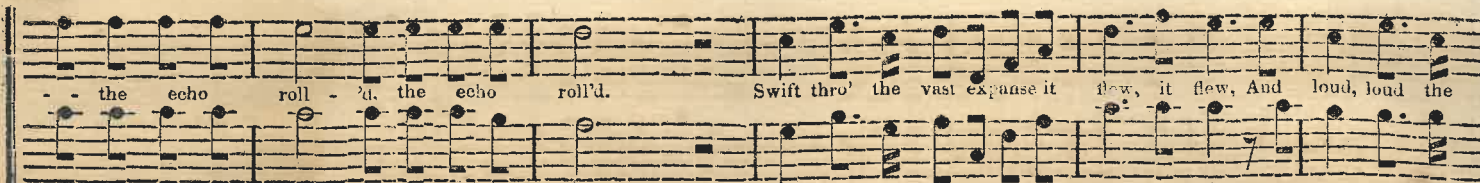
Second system of musical notation. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second and third staves are also treble clefs with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves.

all the shining legions ran, And strung and tun'd the lyre. And strung and tun'd the lyre, And strung and tun'd the lyre. In heav'n, in heav'n the



Swift thro' the vast expanse it flew, it flew, And loud, loud the echo roll'd; And

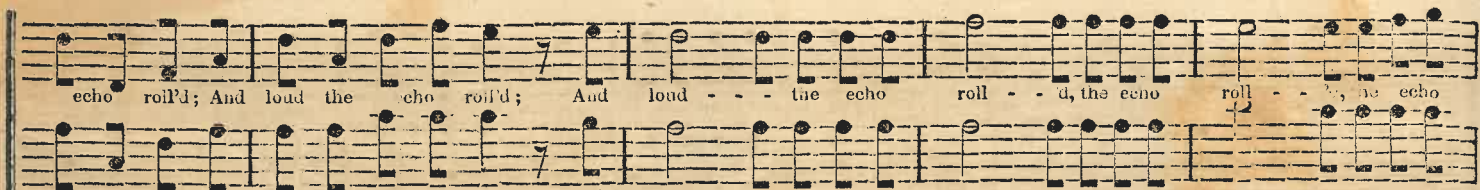
loud the echo roll'd; And loud - - the echo roll - - 'd, the echo roll - - 'd, the echo roll'd; And loud - -



- - the echo roll - 'd, the echo roll'd. Swift thro' the vast expanse it flew, it flew, And loud, loud the



- - the echo roll - 'd, the echo roll'd. Swift thro' the vast expanse it flew, it flew, And loud, loud the



echo roll'd; And loud the echo roll'd; And loud - - the echo roll - 'd, the echo roll - 'd, the echo



echo roll'd; And loud the echo roll'd; And loud - - the echo roll - 'd, the echo roll - 'd, the echo

roll'd; And loud - - the echo roll'd, the echo roll'd.

roll'd; And loud - - the echo roll'd, the echo roll'd. *Sym.*

The theme, the song, the joy was new, the song, the joy was new, 'Twas more than heav'n could hold, 'Twas more than heav'n could hold.

The theme, the song, the song, the joy was new, 'Twas more than heav'n could hold, 'Twas more than heav'n could hold.

Down thro' the portals of the sky, Down thro' the portals of the sky, Th'impetuous torrent ran - - Th'impetuous torrent ran -

Down thro' the portals of the sky, Down thro' the portals of the sky, Th'impetuous torrent ran - - Th'impetuous torrent ran -

And angels flew with ea - er joy, And angels flew with eager joy, To bring the news to man, To bring the news to man, And

And angels flew with eager joy, And angels flew with eager joy, To bring the news to man, To bring the news to man. And

angels flew with eager joy, To bring the news to man, the news to man.

angels flew with eager joy, To bring the news to man, the news to man. *Sym.*

Hark! the cherub - ic armies shout, And glory leads the song; And glory leads the song; Hark!

And glory leads the song; And glory leads the song; Hark!

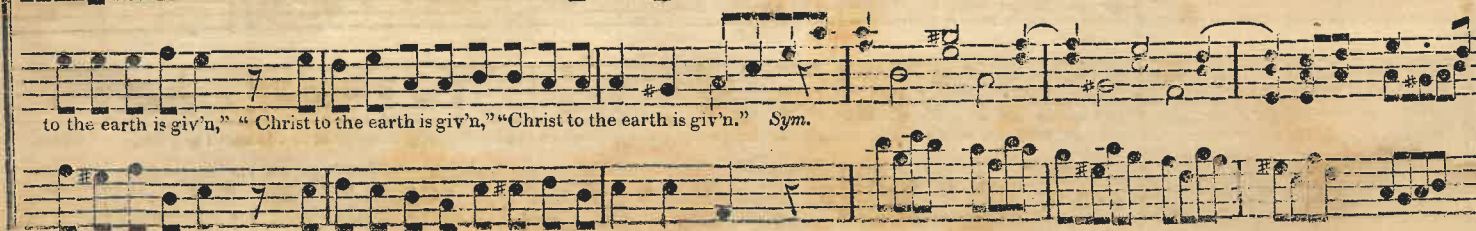
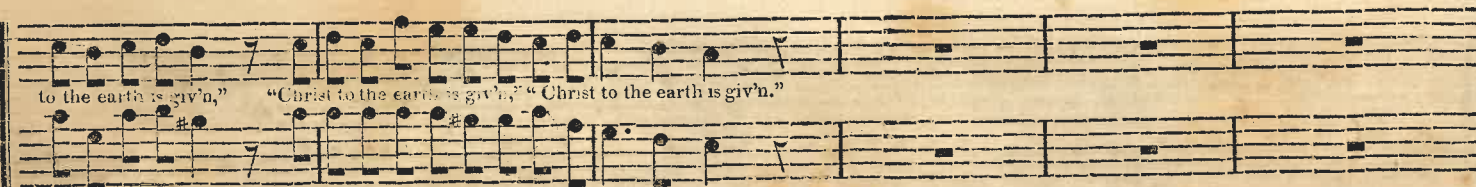
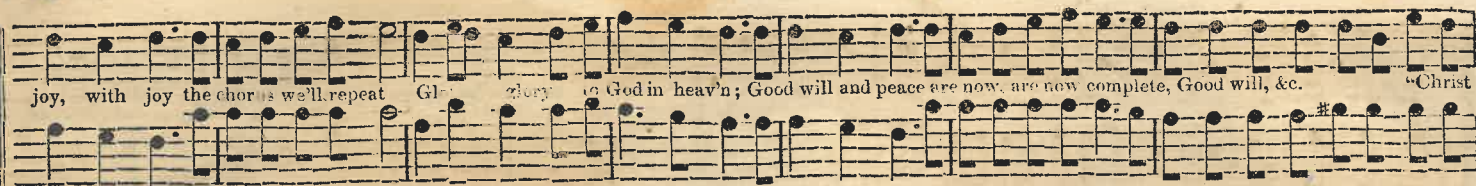


monious heavenly throng, With joy, with joy the chorus we'll repeat, Glory, glory to God in heaven; Good will and peace are

monious heavenly throng, With joy, with joy the chorus we'll repeat, Glory, glory to God in heaven; Good will and peace are

now, are now complete, Good will and peace are now complete, Christ to the earth is giv'n, Christ to the earth is giv'n, Christ to the earth is giv'n, With

now, are now complete, Good will and peace are now complete, Christ to the earth is giv'n, Christ to the earth is giv'n, Christ to the earth is giv'n, With



Hail, prince of peace, forever hail! forever hail! The Saviour of mankind, - - The Saviour of mankind, The Saviour of mankind,

Hail, prince of peace, forever hail! forever hail! The Saviour of mankind, - - The Saviour of mankind, The Saviour of mankind,

of man - - kind. Hail, prince of peace, forever hail, forever hail! The Saviour of mankind, - - The Saviour

of man - - kind. Hail, prince of peace, forever hail, forever hail! The Saviour of mankind, - - The Saviour

of mankind, the Saviour of mankind, of mankind.

of mankind, the Saviour of mankind, of man - kind.

This block contains two systems of musical notation for two voices. The first system has the lyrics "of mankind, the Saviour of mankind, of mankind." The second system has the lyrics "of mankind, the Saviour of mankind, of man - kind." The notation includes various musical symbols such as notes, rests, and bar lines.

Strike the cymbal.

Pucitta.

Allegro. For. Pia.

This block contains a piano accompaniment score. It begins with the tempo and mood markings "Allegro. For. Pia." The score is written for three staves: two treble clefs and one bass clef, all in 2/4 time. The notation includes various musical symbols such as notes, rests, and bar lines.



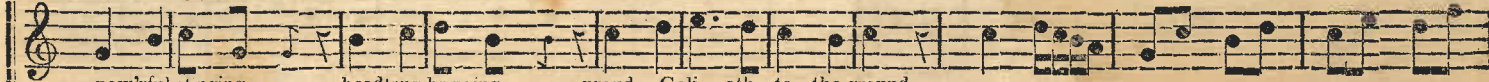
SOLO. Treble.



Strike the cymbal, roll the tymbal, let the trump of triumph sound,



Tenor. CHORUS.



pow'ful sling, headlong bring, proud Goli - ath to the ground.

Alto.

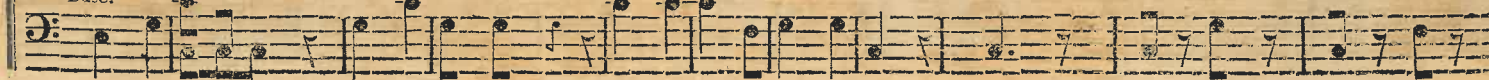


Treble.



pow'ful sling, headlong bring, proud Goli - ath to the ground.

Base.

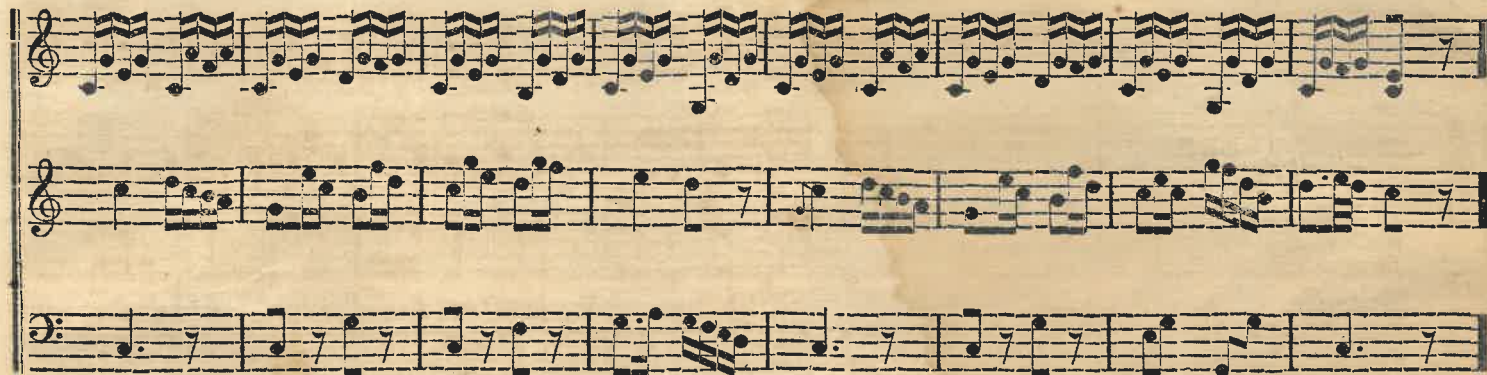


SOLO. Treble.

From the river, reject - ing quiver,

CHORUS.

Judah's he - ro takes the stone. Spread your banners, shout hosannas, battle is the Lord's alone.



SOLO. Treble.

SOLO. Tener.

See ad - vances, with songs and dances, All the band of Is - rael's daughters, Catch the

CHORUS.

Spread your banners, shout hosannas, Battle is the Lord's alone,
sound, ye hills and waters, Spread your banners, shout hosannas, Battle is the Lord's alone.

Spread your banners, shout hosannas, Battle is the Lord's alone,
sound, ye hills and waters, Spread your banners, shout hosannas, Battle is the Lord's alone.

TRIO. Slow.

CHORUS.

God of thunder, rend asunder all the pow'r Phi - listia boasts. What are nations, what their stations? Israel's God is Lord of

CHORUS.

hosts. To the dust Jehovah brings.

SOLO. Slower. Faster.

hosts. What are haughty monarchs now? Low before Jehovah bow. Pride of princes, strength of kings, To the dust Jehovah brings. Praise him, To the dust Jehovah brings.

First system of a musical score for two voices. The top staff begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes. The bottom staff begins with a bass clef and a key signature of one flat. The melody consists of eighth and quarter notes. The lyrics are written below the staves.

Praise him, exulting nations, praise, Praise him, ex - ulting nations praise. Ho - - san - - na, Ho-

Praise him, exulting nations, praise praise him, praise him, ex - ulting nations, praise. Ho - san - na, Ho-

exulting nations praise, exulting, &c.

Second system of the musical score. The top staff continues the melody from the first system. The bottom staff continues the melody. The lyrics are written below the staves.

san - na, Ho - - san - - na.

san - na, Ho - - san - - na.

The saffron tints of morn.

Mozart.

297

Andantino Pia.

The saffron tints of morn appear, And glow across the blushing east; The brilliant orb of day is near, To dis . si . pate the

The saffron tints of morn appear, And glow across the blushing east; The brilliant orb of day is near, To dis . sipate the

This system contains two staves of music. The top staff is in treble clef with a 6/8 time signature. The bottom staff is in bass clef with a 6/8 time signature. The lyrics are written below the staves, with some words split across lines.

ling'ring mist; And while his mantling splendours dart Their radiance o'er the kindling skies, To chase the darkness of my heart, A - rise, O God of

ling'ring mist; And while his mantling splendours dart Their radiance o'er the kindling skies, To chase the darkness of my heart, Arise, O God of

This system continues the musical score with two staves. The lyrics are repeated from the previous system, with some variations in punctuation and capitalization. The page number 53 is printed at the bottom center.

For. Pia. For.

light arise, arise, arise, arise.

light arise, a - rise, arise, arise.

2.

Creation smiles through all her tears,
 (Ten thousand sparkling drops of dew,)
 His head the lofty mountain rears,
 To meet the earliest sunbeam true :
 So shall I smile amid my woe,
 When sorrows drown my weeping eyes;
 So shall my bosom learn to glow,
 If thou, my glorious Sun, arise!

3.

Dark as the world's unfashion'd face,
 In ancient night's primeval reign,
 Till thou the mournful shadows chase,
 Must this poor, sinful breast, remain ;
 But he who leads the morning stars,
 And kindles up the eastern skies,
 Himself, to dissipate my cares,
 The day-star of my heart shall rise.

Hark! the Vesper Hymn is stealing.

Russian Air.

299

Pia.

Moderato.

Ju . bi . la . te. A . men. A . men.

Hark! the Vesper Hymn is stealing, O'er the waters, soft and clear. Nearer yet and nearer pealing, Now it bursts up - on the ear.

Now like moonlight waves retreating, To the shore it dies along, Now like angry surges meeting, Breaks the mingled tide of song.

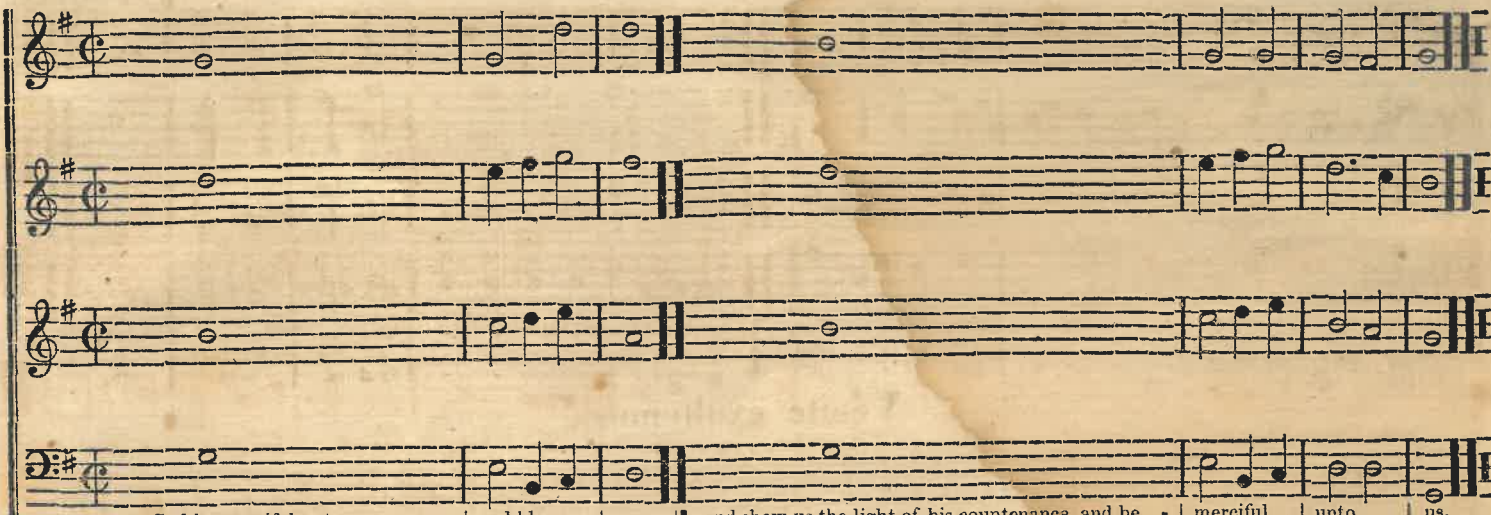
Ju . bi . la . te. A . men. A . men.

F.

P. P.

Ju . bi . la . te. A . men. Amen.
 Ju . bi . late, Jubi . late, Ju . bi . late, A . men. Further now, now further stealing, Soft it fades up - on the ear.
 Ju . bi - late. Jubi - late, Jubi - late, A . men. Hush, again, like waves retreating, To the shore it dies a - long.
 Ju . bi la . te, A . men. A . men.

8va
 The piano accompaniment consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and contains sustained chords. The lower staff is in treble clef with a key signature of one flat and contains a more active melodic line with eighth and sixteenth notes.



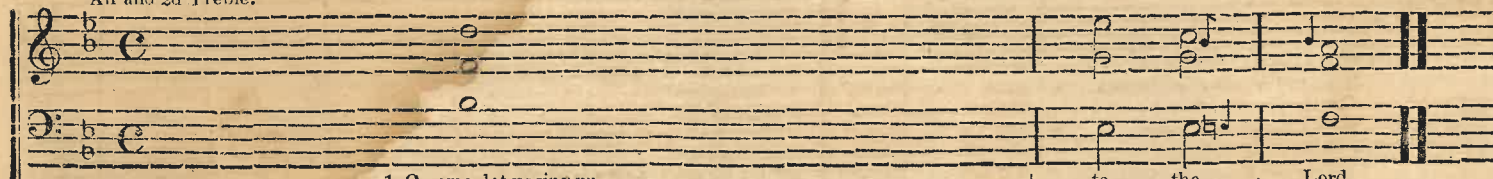
God be merciful unto us	-	-	and bless	-	us,	and shew us the light of his countenance, and be	-	merciful	unto	us.
That thy way may be known	-	-	upon	-	earth,	thy saving health a-	-	mong all	na-	tions.
Let the people praise	-	-	thee, O	-	God ;	yea, let all the	-	people	praise	thee.
O let the nations rejoice	-	-	and be	-	glad ;	for thou shalt judge the folk righteously & govern the	-	nations	upon	earth.
Let the people praise	-	-	thee, O	-	God ;	yea, let all the	-	people	praise	thee.
Then shall the earth bring forth	-	-	her in-	-	crease;	and God, even our own God, shall	-	give us his	bles-	ing.
God	-	-	shall bless	-	us,	and all the ends of the	-	world shall	fear	him.



We praise	-	-	-	thee, O	-	God,	||	We acknowledge	-	-	thee to	be the	Lord,
To thee all angels	-	-	-	cry a-	-	loud,	||	The heav'ns and	-	-	all the	pow'rs there	in,
Holy, Holy,	-	-	-	Ho-	-	ly	||	Lord	-	-	God of	Saba-	oth,

Venite exultemus.

Air and 2d Treble.



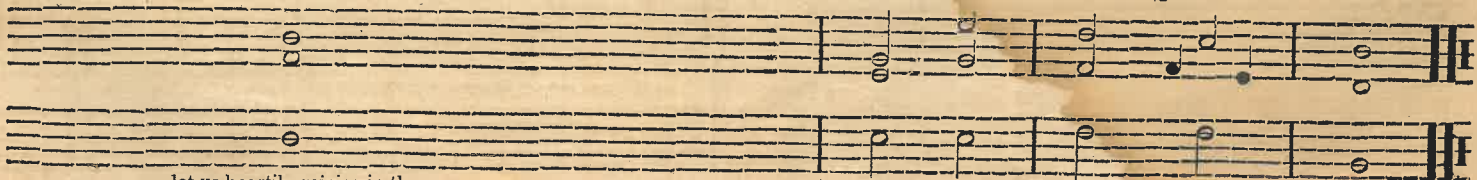
1 O come, let us sing un-	-	-	-	-	-	to	the	Lord,
2 Let us come before his presence	-	-	-	-	-	with	thanks-	giving,
3 For the Lord is a	-	-	-	-	-	great		God,
4 In his hand are all the corners	-	-	-	-	-	of	the	earth,
5 The sea is	-	-	-	-	-	his,	and he	made it,
6 O come, let us worship, and	-	-	-	-	-	fall		down
7 For he is the	-	-	-	-	-	Lord	our	God,
8 O worship the Lord in the	-	-	-	-	-	beauty	of	holiness.
Glory be to the Father, and	-	-	-	-	-	to	the	Son,
As it was in the beginning, is now, and	-	-	-	-	-	ev	er	shall be,



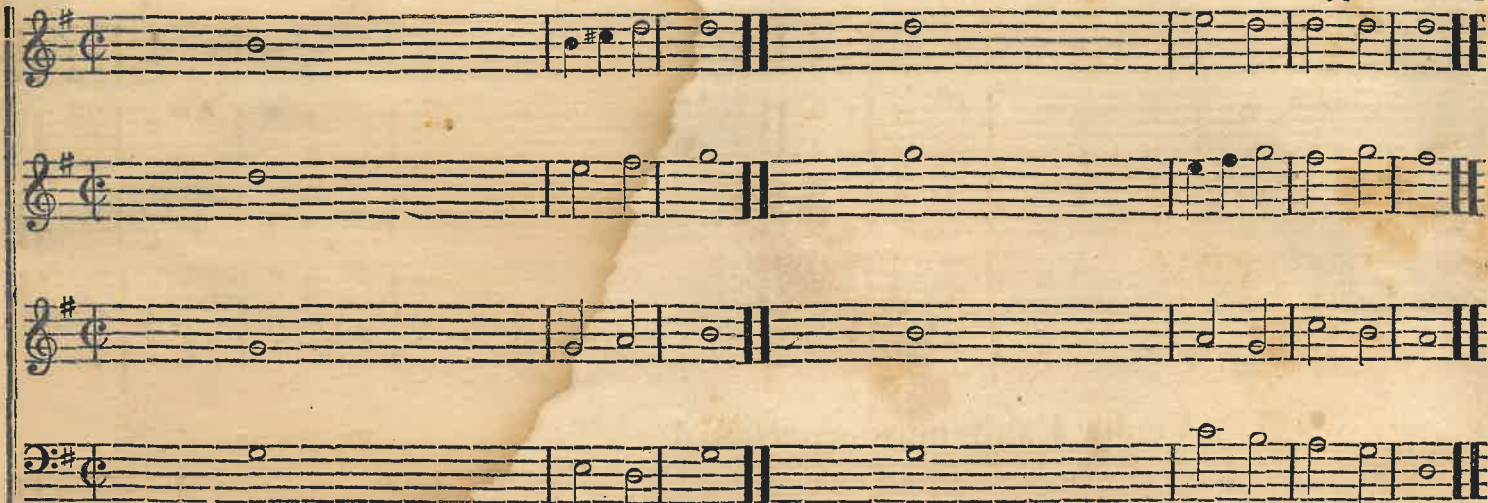
All the earth doth	- - -	worship	thee,	- -	the Father	- - -	ever-	- -	last-	- -	ing.
To thee cherubim and	- - -	seraph-	im,	- -	con-	- - -	tinual-	- -	ly do	- -	cry.
Heaven and	- - -	earth are	full	- -	of the majesty	- - -	of thy	- -	glo-	- -	ry.

Venite Exultemus—*continued.*

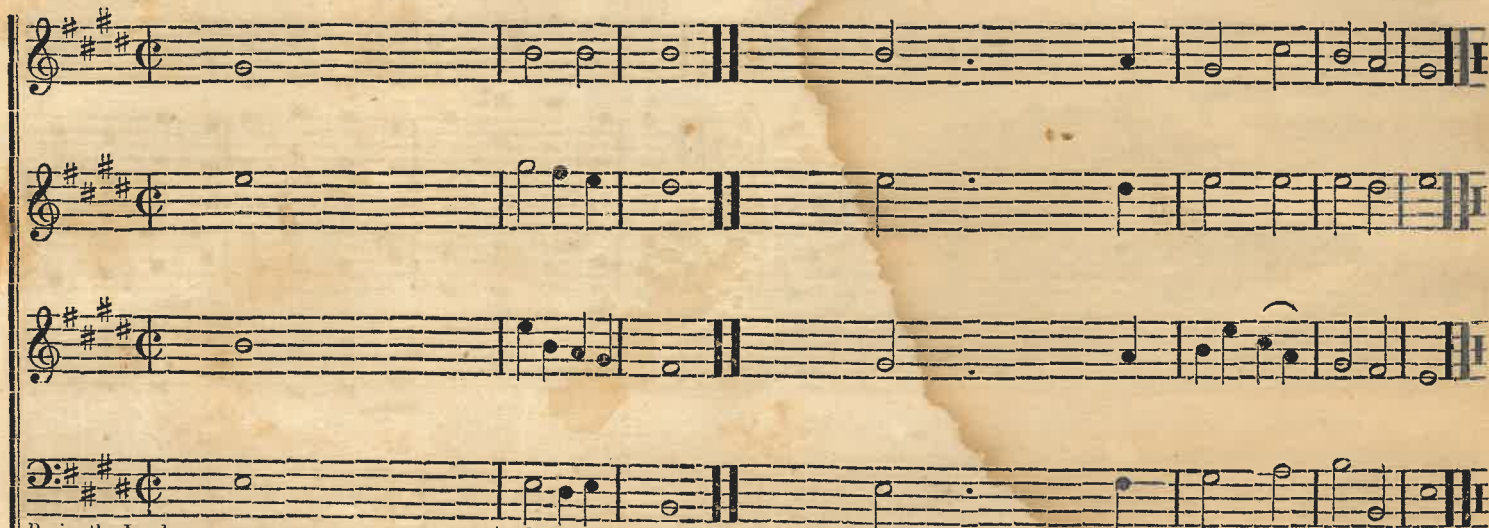
Dr. Nares.



let us heartily rejoice in the	- - -	strength	of	our	sal-	vation.
and shew ourselves	- - -	glad	in	him	with	psalms.
and a great	- - -	King	a-	bove	all	gods.
and the strength of the	- - -	hills	is	his	al-	so.
and his hands pre-	- - -	par'd	the	dry		land.
and kneel be-	- - -	fore	the	Lord	our	Maker.
and we are the people of his pasture, and the	- - -	sheep		of	his	hand.
let the whole earth	- - -	stand	in	awe	of	him.
and	- - -	to	the	Ho	ly	Ghest.
world	- - -	with	out	end.	A-	men,



O sing unto the Lord	a new song ;	for he	hath done	marv'ous things.
The Lord declared his sal-	va- tion ;	his righteousness hath he openly shewed in the	sight of	the hea- then.
Shew yourselves joyful in the Lord	all ye lands ;	sing, re-	joice and	give thanks.
With trumpets al-	so and shawms,	O shew yourselves joyful be-	fore the	Lord the king.
Let the floods clap their hands, and let the hills be joyful	fore the Lord ;	for he	cometh to	judge the earth.
[together be-				



Praise the Lord,	.	.	.	.	.	O my	soul ;	and all that is within	.	.	.	me	praise his	holy	name.
Praise the Lord,	.	.	.	.	.	O my	soul,	and forget	.	.	.	not	all his	bene-	fits.
Who forgiveth	.	.	.	.	.	all thy	sin,	and heal-	.	.	.	eth	all thine in-	firmi-	ties.
Who saveth thy life	.	.	.	.	.	from destruc-	tion,	and crowneth thee with mercy	.	.	.	and	loving	kind-	ness.
O praise the Lord, ye angels of his, ye that ex-	.	.	.	.	.	cel in	strength ;	ye that fulfil his commandment, & hearken un-	.	.	.	to the voice	of his	word.	
O praise the Lord all	.	.	.	.	.	ye his	hosts ;	ye servants of his	.	.	.	do his	plea-	sure.	
O speak good of the Lord, all ye works of his, in all	.	.	.	.	.	his domi-	nion :	Praise	.	.	.	that	thou the Lord	O my	soul,
[places of															

To Father, Son, and Holy Ghost, One God whom we a - dore; Be glo - ry as it was, is now, and shall be ever-

more; Be glo - ry as it was, is now, Be glory as it was, is now, And shall be ev . er . more.

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Errata.

- | | |
|--|--|
| <p>Page.</p> <p>44. First Alto staff, 6th measure, the minim on G should be on D.</p> <p>60. First Treble staff, 2d measure, the crotchet on E, should be on the space below.</p> <p>63. First Treble staff, 7th measure, the quaver on F, should be on E.</p> <p>74. Second Treble staff, 7th measure, the minim on F, should be on D.</p> <p>75. First Tenor staff, 11th measure, the crotchet on E, should be on D.</p> | <p>Page.</p> <p>124. First Tenor staff, 7th measure, the minim on F, should be on D.</p> <p>129. Second Tenor staff, 13th measure, the crotchet on E, should be on C.</p> <p>148. Second Base staff, 11th measure, the last quaver on A, should be on B.</p> <p>198. Second Base staff, 5th measure, the crotchet on B, should be on A.</p> <p>205. Second Tenor staff, 9th and 11th measures, the crotchets on E, should be on F.</p> |
|--|--|
- In the anthems *Lord of all power and might*, and *The Nativity*, the Tenor and Treble parts should be transposed.

ERRATA OF THE INTRODUCTION.

- | | |
|---|---|
| <p>9. In the example of Base Clef, the letter F is printed in a few copies on the 3d line; it should be on the 4th.</p> <p>23. Lesson 8th, in the 2d measure of the Air, the last note, on D, should be on E.</p> <p style="padding-left: 2em;">In the 8th measure of the Base, the last note, on A, should be on B.</p> <p>24. Line 4th from top, for <i>Modulations</i> read <i>Modulation</i>.</p> | <p>28. The 3d staff commences on the Tonic C, and the last staff commences on the Tonic G. In the 7th measure of the last staff, the last note on D, should be on B. End of the Extract from Spring, for <i>breath</i> read <i>blast</i>.</p> <p>34. Line 5th from top, for <i>same</i> read <i>sense</i>.</p> <p>36. For <i>Perpendosi</i> read <i>Perdendosi</i>.</p> |
|---|---|
- N. E. Some of the errors mentioned above occur in only a few copies. There are some other errors in the work, but not of sufficient importance to be noticed in the errata.